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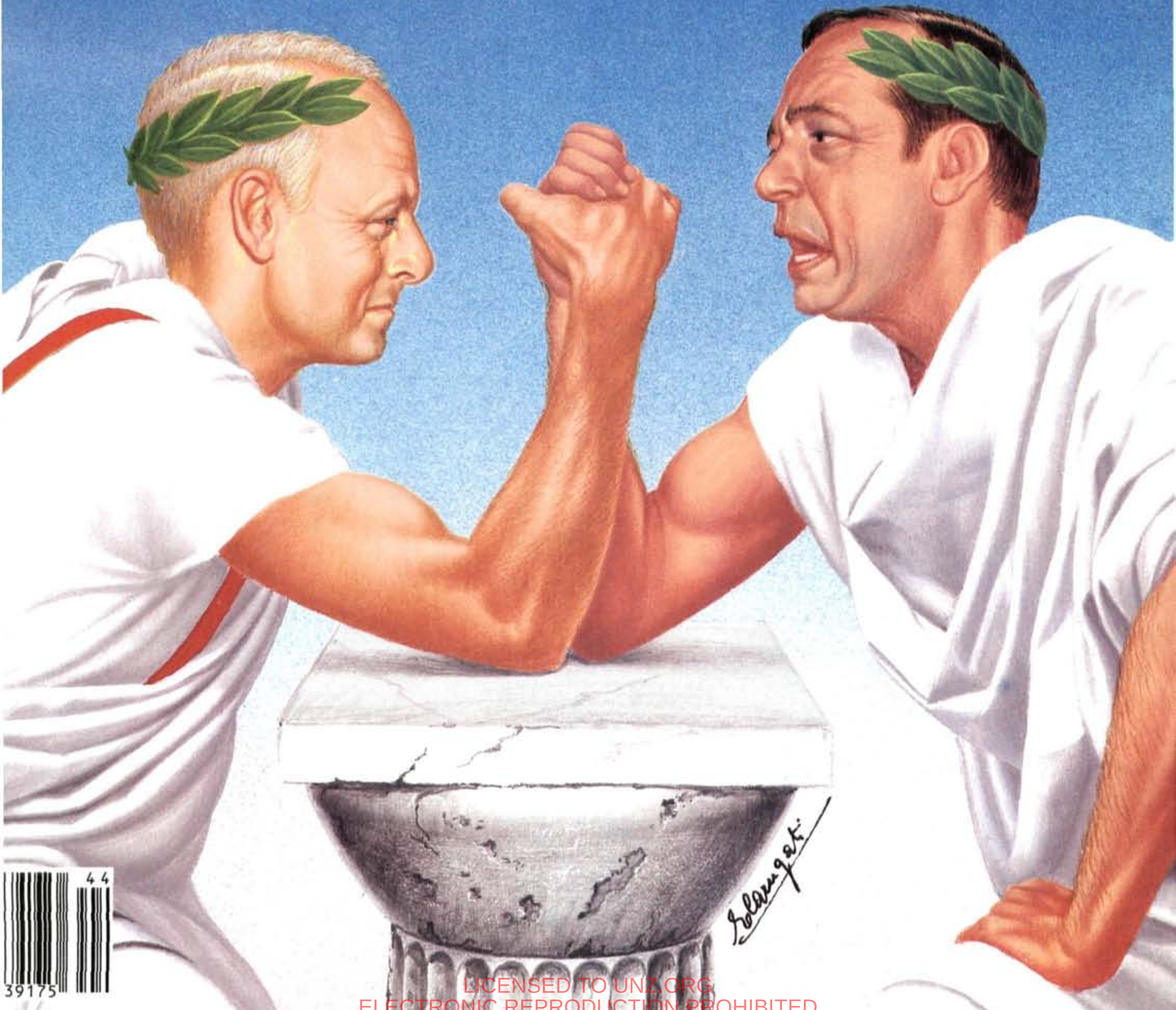
Pre-Menstrual Frenzy

By Jennifer Allen

NEW YORK

Battle of the Brains

Lehrman vs. Cuomo · By Michael Kramer



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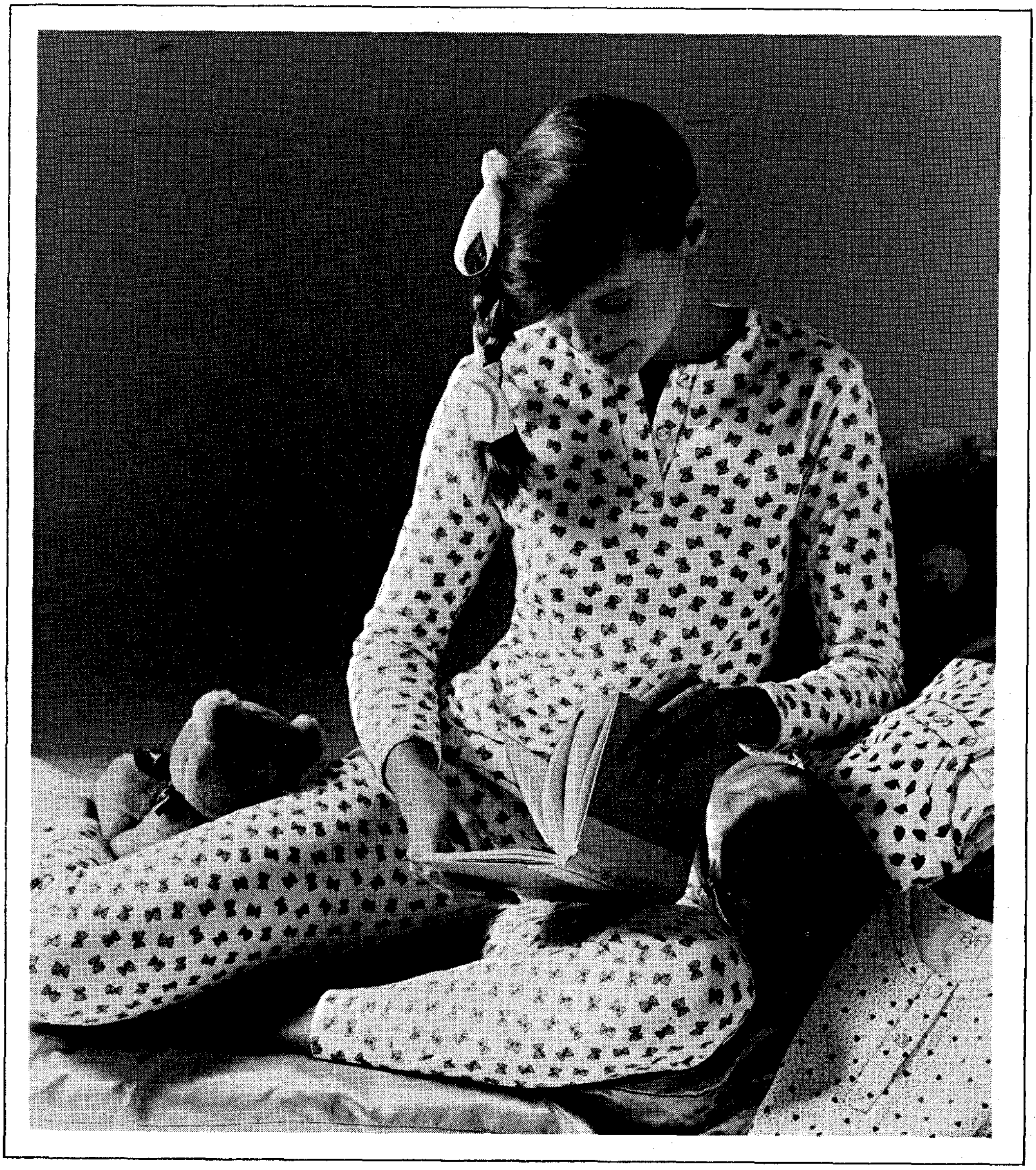

Long Johns are coming out from under! They're no longer meant just for sleeping between the sheets...thanks to the playfulness of color and print by St. Eve. Choose from koala bears, strawberries or Valentine hearts on the purest, softest, cuddliest white-white cotton. Then see how many ways and wheres these long-sleeved tops and pull-on pants will keep cropping up: from skiing, to skating, to football-rooting! For sizes S,M and L; $28 the set. In Inner Circles Collections—where we are all the things you are.

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The Battle of the Brains

By Michael Kramer

New York has its classiest act in years running for governor. Mario Cuomo, the liberal insider, and Lew Lehrman, the conservative amateur, offer a well-drawn choice, not an echo. Lehrman is focusing on the future. His message: Chuck the past. Cuomo wants to fine tune what exists and is banking heavily on his experience. Both men are capable of quality debate, but look fast—their campaigns are heading for the low road.

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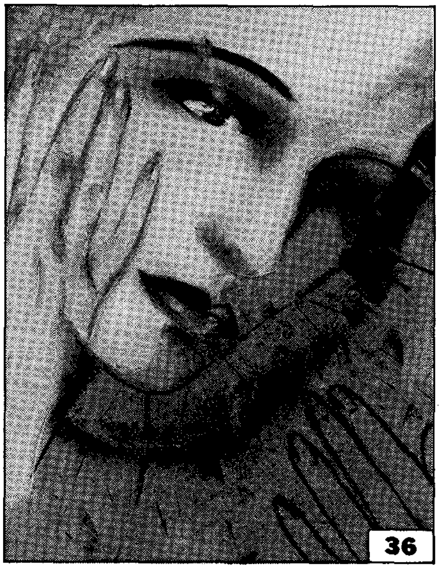
Pre-Menstrual Frenzy

By Jennifer Allen

If you haven't yet heard of PMS (premenstrual syndrome), where have you been? Women are discussing their symptoms—which range from inability to balance a checkbook to physical violence—on talk shows, a subculture of clinics and support groups is emerging, and feminists are worrying that the hubbub is a giant step back into the "biology as destiny" dark ages. The most controversial, and popular, treatment is progesterone—which for some has side effects that seem as bad as PMS itself, and which the F.D.A. has not approved. But the millions of sufferers want relief—and they want it bad.



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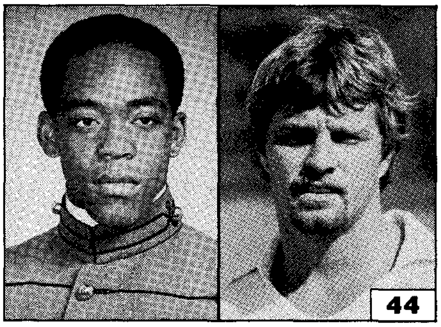
The Cadet and the Surfer

By Michael Daly

Vincent McCall learned about one side of life growing up on the streets of Harlem. After his family moved to the South, he changed styles and won an appointment to West Point. Rick Rasmussen went from a Hamptons childhood to a national surfing championship and an award-winning TV show. Then, one night in August, these two young men crossed paths outside Xenon. It was a chance encounter, and it ended in tragedy.



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Bech has come back, with more satire of the literary scene and more complaints.

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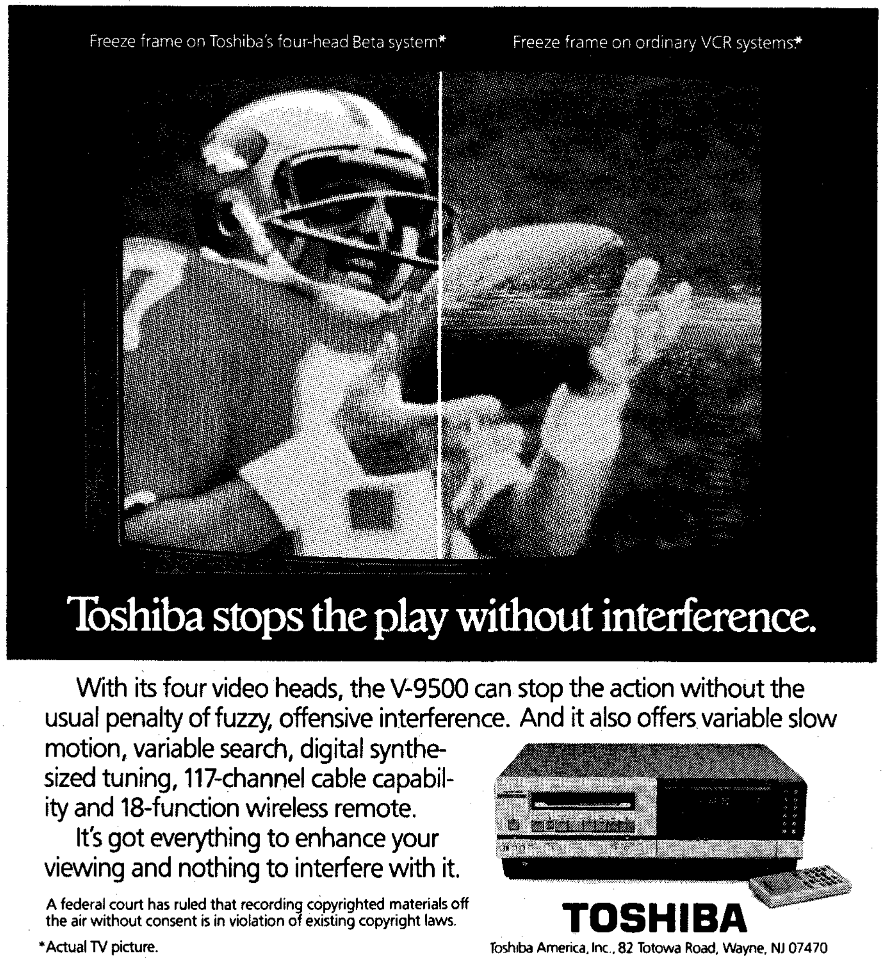

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With its four video heads, the V-9500 can stop the action without the usual penalty of fuzzy, offensive interference. And it also offers variable slow motion, variable search, digital synthesized tuning, 117-channel cable capability and 18-function wireless remote.

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A federal court has ruled that recording copyrighted materials off the air without consent is in violation of existing copyright laws.

*Actual TV picture.

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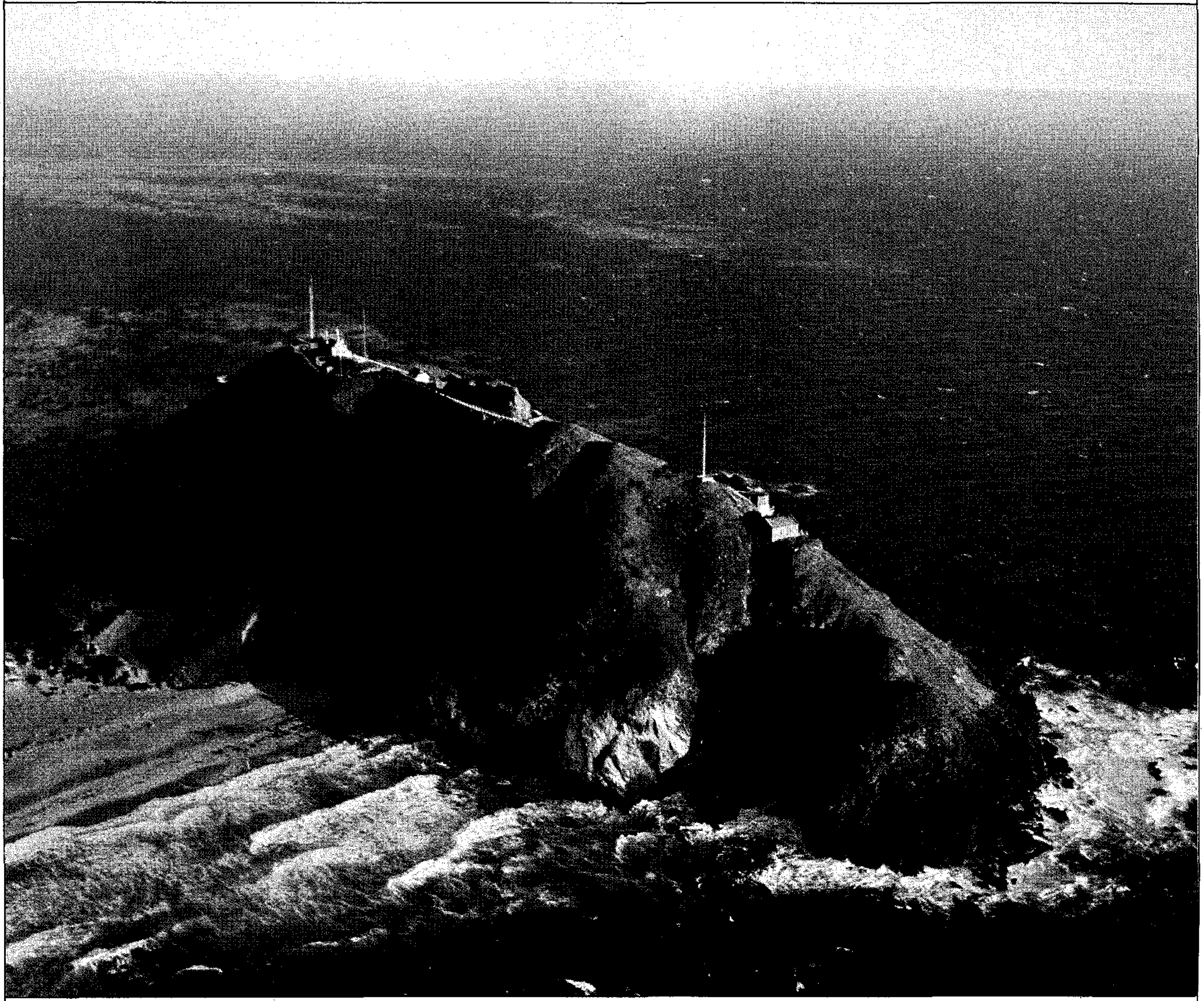

BARON WOLMAN

6 rms, Ocean vu.

From sea to shining sea, Uncle Sam is selling real estate... and raising fundamental questions about how America should manage its land.

A historian once observed that government can make only two irretrievable errors: misusing atomic energy and misusing land.

Of the two, mismanaging land is the subtler menace–insidious, invisible to all but a few–but ultimately perhaps quite as destructive. The government's recent proposal to sell thirty-five million acres of public lands makes it, suddenly, a very real concern.

Not all the lands to be sold look as desirable as the parcel in our picture. But questions do arise. Is this, for instance, the best time to sell land? Will the government come to regard public lands as a vast piggy bank, to be raided at will?

Considerations both theoretical and practical prompted TIME to appraise the pros and cons of environmentalist anxiety and realtor enthusiasm. Perhaps the real issue, suggested TIME, is not the proper use of specific properties, but a confrontation of deeply rooted social values, and the relevance of our whole land-use policy. Because, by definition, public land belongs as much to those who seek the energy under it as to those who want to preserve forever the beauty on top.

The news that affects our lives is not always sudden, dramatic or global. Reporting and writing on events and circumstances of broad social significance has long been a hallmark of TIME. And because it is uncommonly readable, engaging and provocative, TIME continues to attract a responsive audience as well-read as they are well-off–an audience of 29 million men and women whose demographic qualities encourage advertisers to invest more dollars in TIME than in any other weekly magazine.

TIME

More goes into it.

Sources: SMRB 1981; Time Subscriber Study Updated to 1981

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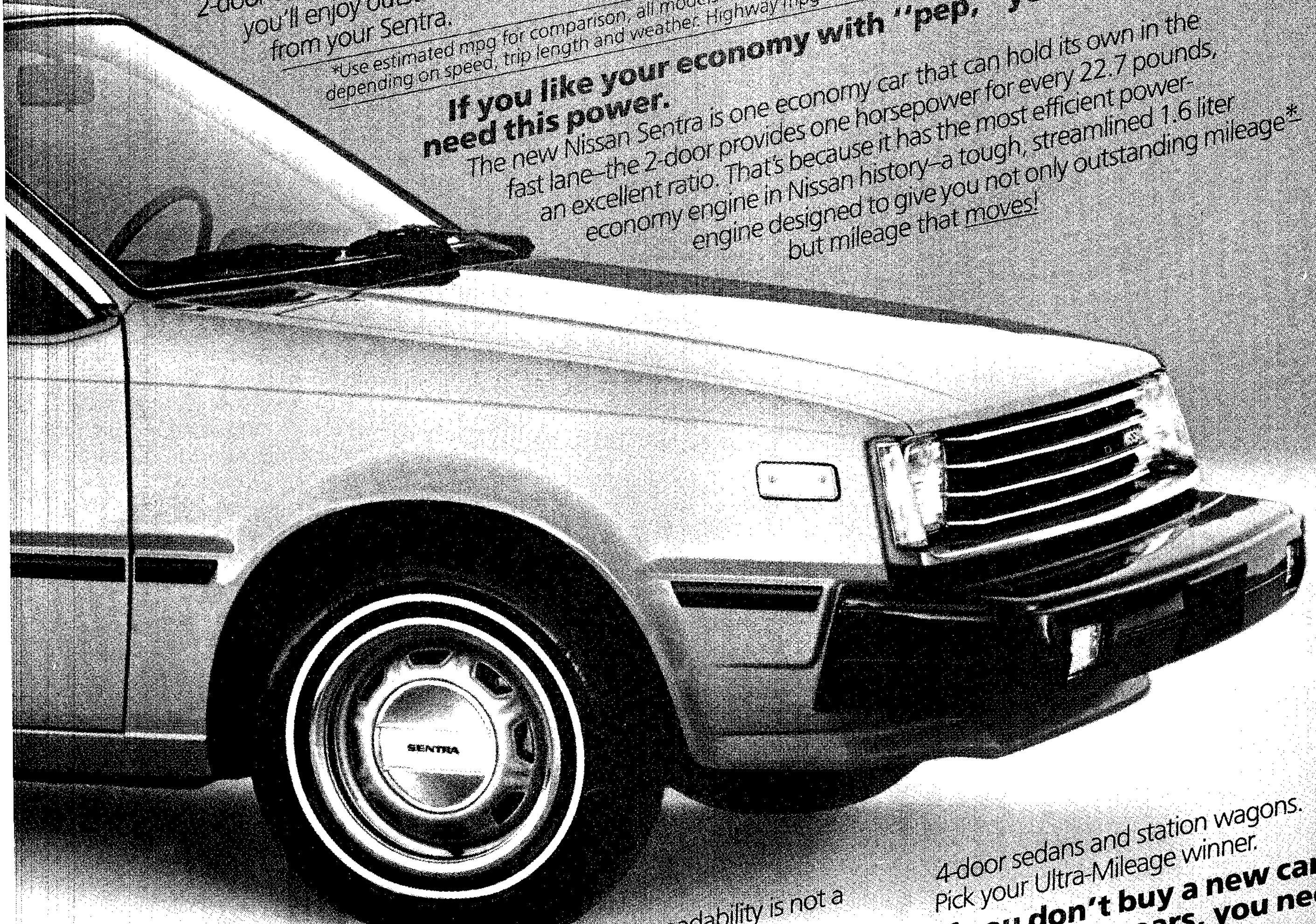

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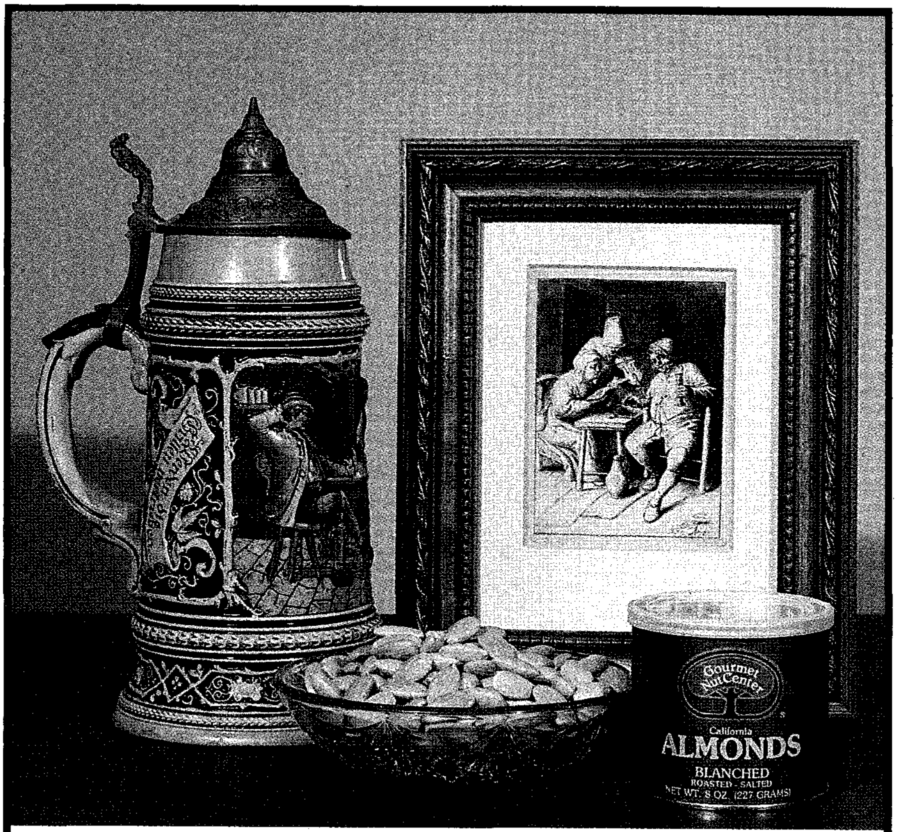

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LETTERS

Minding Our Own Business

"THE CITY'S COMING WHITE-COLLAR Crisis" [by Desmond Smith, September 27] tells only half the story of our metropolitan region's evolution as a business center. Although it is true that many so-called "back office" operations, such as information storage and retrieval, have been spun off to nearby suburbs by corporations headquartered in New York City, there is an equally significant, related trend: namely, that the headquarters themselves are expanding at a rate that outpaces the economic growth of any suburban locale in our area.

Builders are purchasing the former Manhattan headquarters of prestigious companies and financial institutions like American Express and Chemical Bank when these organizations become tenants in their projects. These purchases are emphatic expressions of confidence in New York's future as an international capital of commerce with a continuing need for prime commercial space.

The most sophisticated companies recognize that such technological advances as teleconferencing and computerization will augment, but never supplant, the daily personal interaction necessary for informed business decisions. New York has become the world's most intense concentration of business decision-makers, and that's good news for our suburban neighbors, who will share in the city's economic development in years to come.

Richard M. Rosan
President, the Real Estate Board
of New York, Inc.
Manhattan

THE NEW YORK CITY INDUSTRIAL DEVELopment Agency, a public-benefit corporation designed to promote, attract, and develop economically sound commerce and industry within the five boroughs, also believes there are viable alternatives available to keep industry in the city.

Last year, Paine Webber, Inc., was seriously considering moving its back-office operations to Jersey City. This move would have meant a loss of 2,000 jobs for New York City. The I.D.A. played a key role in the firm's decision to stay in Manhattan by offering to help arrange financing for the necessary expansion of its back-office/computer operations. I.D.A. financing is also helping to make possible the transformation of Long Island City's former Silvercup Bakery into

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

a major film-and-videotape complex. Silvercup Studios will bring to New York City jobs and business that in the past it had to turn away due to inadequate studio facilities.

From its inception in 1976, the I.D.A. has issued over $280 million in tax-exempt Industrial Revenue Bonds and saved about 20,500 jobs while creating an estimated 11,500 new positions.

Deborah P. Ferolito
Deputy executive director, New York City Industrial Development Agency
Manhattan

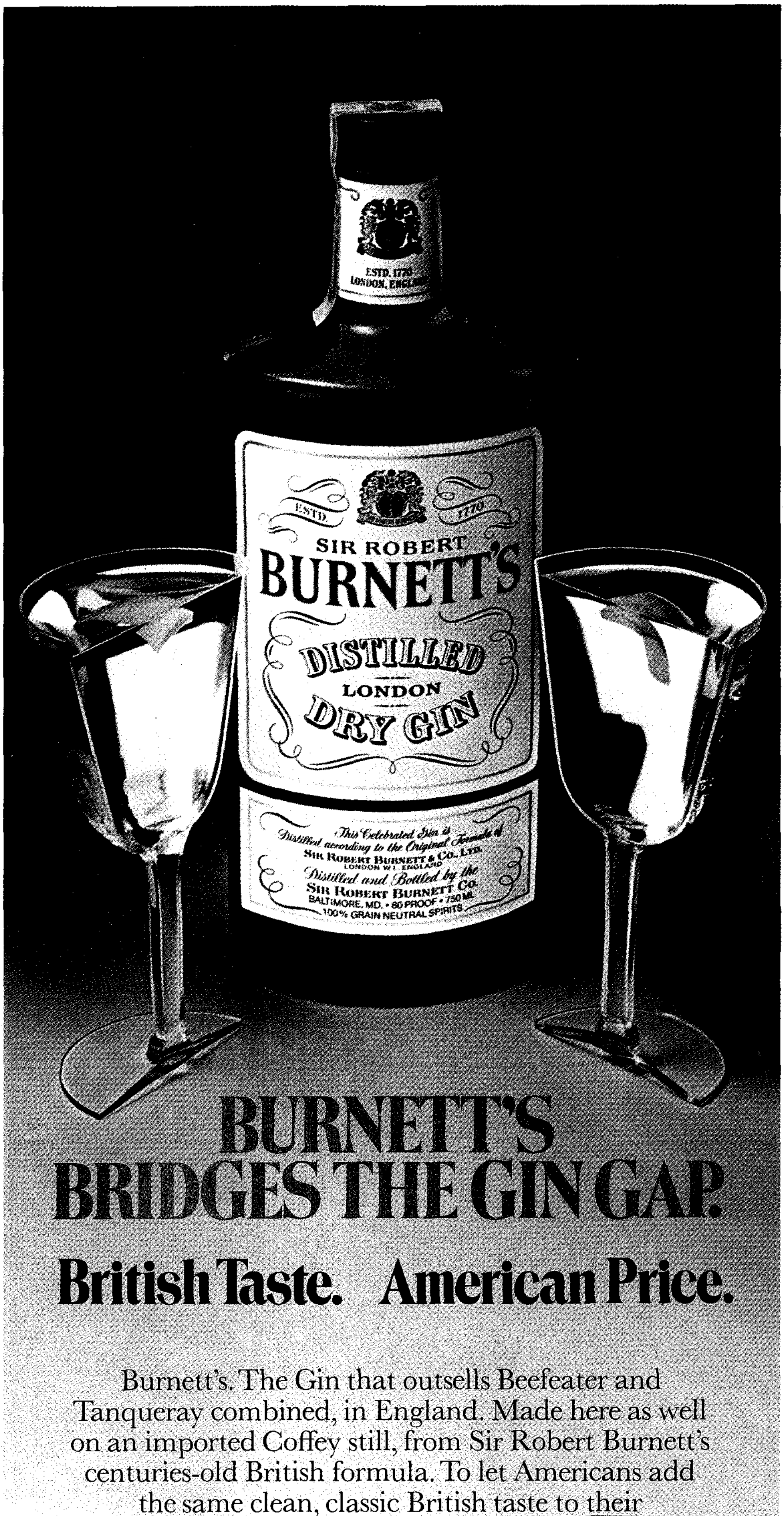
DESMOND SMITH SOUNDS A NEEDED alarm that the information industry is no longer tied to New York City. Instead of stimulating growth, improved communications technology stimulates dispersal of the city's information sector. And, as the migration of Fortune 500 companies suggests, this dispersion is not limited to back offices.

The article recognizes that the jeopardized back offices employ commuters from places such as Darien, Princeton, and Secaucus and that most of the growth in white-collar employment has gone to commuters. That may be good for Darien, but jobs for commuters do little for unemployed New Yorkers. The alternative for semi-skilled and unskilled New Yorkers has traditionally been manufacturing employment. But Mr. Smith has already told us to "forget manufacturing" ["Info City," February 9, 1981].

The difficulties in keeping manufacturing in New York are not so different from those of keeping back-office uses. Surely the city needs both. If New York is to prosper, it cannot write off sector after sector of its economy. Prosperity will only result from aggressive competition for businesses and jobs for all city residents.

Sandy Hornick
Brooklyn

ONE OF THE CITY'S MOST VALUABLE ASsets was forgotten—Staten Island. Several years ago, A. T. Pouch, president of Pouch Terminal—located on the island's eastern shore less than an hour from midtown and minutes from the Verrazano-Narrows Bridge and the Staten Island Expressway—had the foresight to convert a major portion of the 200,000-square-foot harbor-front complex into office space at less than half the rent of offices in the Manhattan skyline in full view across the bay. Edgewater Plaza is not only attracting back-office space but has also been chosen as execu-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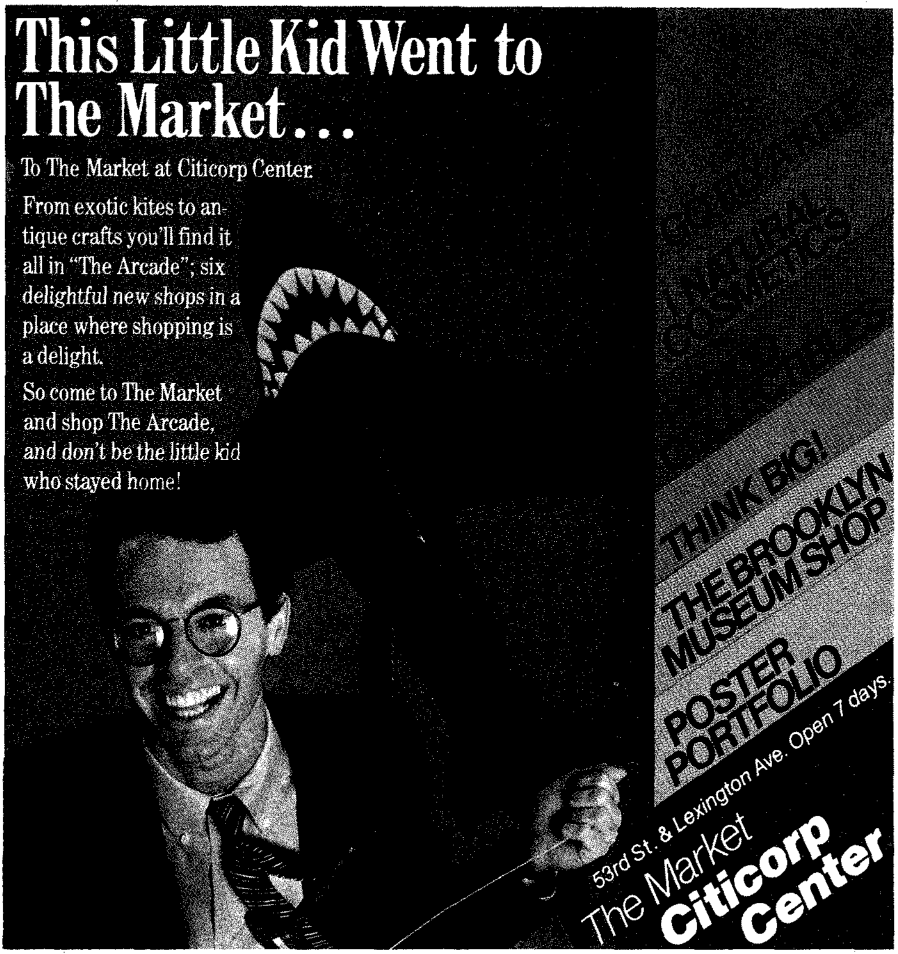

This Little Kid Went to The Market...

To The Market at Citicorp Center.

From exotic kites to antique crafts you'll find it all in "The Arcade"; six delightful new shops in a place where shopping is a delight.

So come to The Market and shop The Arcade, and don't be the little kid who stayed home!

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tive headquarters by a former Manhattan tenant, Poling Transportation. Later this year, Hapag-Lloyd, one of the world's largest shipping companies, will move its world headquarters to Edgewater Plaza, finding Staten Island a smart way to stay in New York City at small-town prices. Actually, we on Staten Island can't understand why more companies haven't taken advantage of the "down under" borough.

K. G. Whitford
Staten Island

The Changing Room

I AM SO GLAD THAT PAUL SINCLAIRE changes the design of his apartment every six months ["Interiors: Romantic Classics," by Anna Wintour with Jacques Dehornois, October 11]. In his honor I am going to move my Matisse print to the other side of the room.

David K. Miller
Manhattan

WAS THAT "SPLASH OF COLOR" A PLAY on words? How *do* you brush your teeth with 24 "silk and cashmere ties" dangling nearby?

Cynthia B. Dogin
Armonk, N.Y.

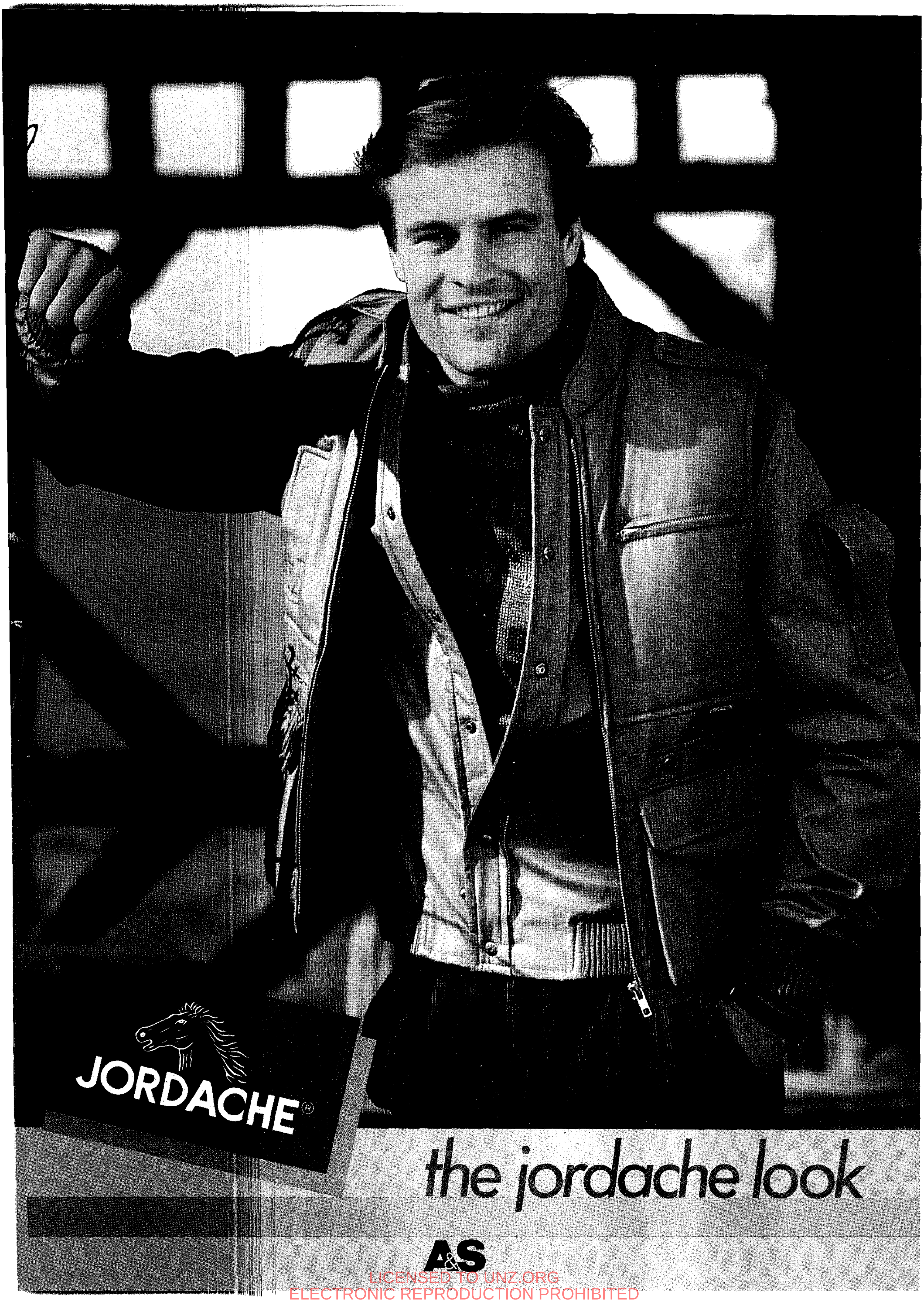
M.D.'s and P.R.'s

IN YOUR OCTOBER 4 "INTELLIGENCER," Sharon Churcher takes issue with the right of doctors, dentists, and other health-care professionals to employ public-relations counsel. Since 1976, Health Communications Network has offered a wide range of services—including helping to place articles about the accomplishments of doctors in the consumer press, securing radio and television talk-show interviews, and training doctors in how to communicate most effectively. We also prepare patient-education literature, public-education seminars, and outreach programs for community organizations.

As for Dr. Wolfe's concern that public-relations costs are passed along to the patients, we believe these costs are as much a part of a doctor's professional expenses as are his or her other administrative costs. Health-care professionals are business people, whether the public wants to regard them as such or not. They want to increase their patient load and their income, and it is time that we accept that reality. The dedicated old country doc who treats patients for free or based on their ability to pay is hard to find in 1982.

By creating a public better informed about its health-care options, many professionals are using public-relations services to everyone's advantage.

Laura Scharf
President
Health Communications Network
Manhattan


JORDACHE®
the jordache look
A&S

Parliament
Lip service.

Our filter provides a unique service.

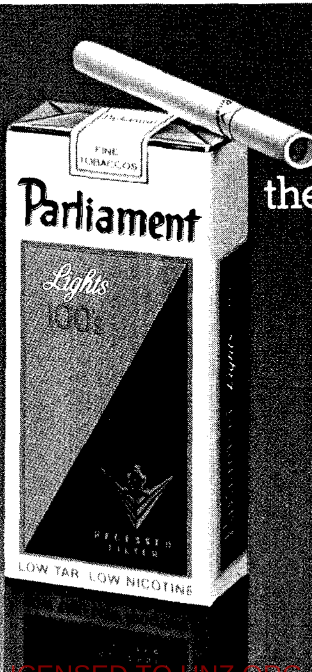
It keeps your lips from touching the tar that builds up on the filter.

Flush filters can't do that.

That's why Parliament Lights are so tastefully light.

Which is why our service always comes with a smile.

Yours.


FINE TOBACCOS
Parliament
Lights
100's
RECESSED FILTER
LOW TAR LOW NICOTINE

Only Parliament Lights has the famous recessed filter.

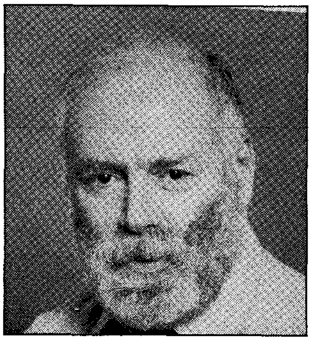
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

12 mg "tar," 0.9 mg nicotine av. per cigarette, FTC Report Dec.'81.

© Philip Morris Inc. 1982

INTELLIGENCER

Was 'Times' Editorial Catty?



Kroll: *Fur flying.*

NEW YORK *Times* READERS may have chuckled at a recent editorial about "Hype the Cat," described as a feline whose "meow comes out sounding very much like news magazine prose," but editors at *Newsweek* are furious. They think the essay maligns Jack Kroll, their theater critic.

The newsweekly's cultural editor, Charles Michener, pointed out that the October 10 piece has the mysterious Hype squealing that *Cats* is "the most extravagant musical ever to come from a foreign shore."

That's a direct quote from Kroll's October 11 review of the Broadway show, as is another passage in the editorial. But what angers Michener and Kroll is the *Times'* conclusion—that patrons "who leave the theater feeling a little scratched should listen carefully for the dear creature, purring all the way to the bank."

"That's outrageous," said Michener. "It implies that Jack has a financial interest in the show. He has no ties to *Cats.*" Michener said that *Times* editorial-page editor Max Frankel contends that such an implication was not intended but has promised to write the reviewer an apology.

Frankel told *New York,* "I have written a personal note to Jack." Will the paper also publish an apology? "We print what we print when we print it," said Frankel.

U.S. Aid to Chile May Be Restored

WITH CONGRESS OUT OF SESSION, the Reagan administration has begun an "active study" of the six-year-old ban on military aid to Chile, according to sources close to the State Department.

Imposed after three years of political repression following the 1973 Santiago coup, the ban has always been disliked by administration hard-liners—and Chile was recently told that the curb was "about" to be removed, said one expert on Latin America, formerly a high-ranking State Department official.

"But the State Department line is that it isn't going to go 'immediately,' which, I take it, means that they are considering removing it after next month's elections and before Congress comes back, to avoid a flap," he added.

To renew military shipments, President Reagan would have to certify to Congress that the Chilean junta has improved its human-rights record, and that it is cooperating with the United States in finding three men wanted in the 1976 slaying of Orlando Letelier, an exiled opponent of the regime.

Leading Democrats, church groups, and such human-rights organizations as the Council on Hemispheric Affairs said last week they would fight any such certification, but they conceded that it would be hard to muster the congressional votes to wage an effective battle against the president.

A State Department official said, "The ban is under review. The administration has favored certification, but I don't know when we'll have a decision."

Book Says Ava and Adlai Were An Item

WHILE THE LATE ADLAI STEVENSON WAS United States ambassador to the United Nations, he handled more than just diplomatic affairs, according to a forthcoming biography on actress Ava Gardner.

Stevenson, twice a Democratic presidential candidate, had a brief romance with the actress while he was on an Italian sailing trip in 1964, writes Ronald Flamini, a *Time* magazine correspondent, in *Ava.* Gardner left the set of *The Bible*—with director John Huston's permission—to join Stevenson on his cruise.

The book, which Coward, McCann & Geoghegan will bring out in January, adds that the diplomat was Gardner's longtime political hero, and that she ruptured a romance with George C. Scott, a co-star in *The Bible,* because of the infatuation. The interlude with Stevenson ended when Gardner went on a heavy drinking bout and had to be taken off the boat.

A pair?: *The diplomat and the showgirl.*

Washington 'Post': A Source Revealed

WHEN THE WASHINGTON *Post* reported this month that an "international-law specialist" named Franklin Lamb had documented Israeli cruelty in Lebanon, it forgot earlier stories it had run that gave Lamb less glowing credentials.

The *Post's* story said that Lamb was claiming Israel had used powerful weapons called cluster bombs against civilians in Lebanon. The following day, the paper ran a piece telling its readers it "was not aware" of Lamb's past when it carried his charges. And what is Lamb's past? The *Post* reported last year that he had been convicted for shoplifting (he is also wanted in Oregon for skipping sentencing on two other theft convictions). And, in March 1980, the *Post* wrote that Lamb had reportedly misrepresented himself as a staffer for Senator Edward Kennedy while urging the creation of a Palestinian state.

This column ("Intelligencer," August 16, 1982) and the *New Republic* also reported that Lamb was apparently an organizer of an August mission that led to Israel being accused of dropping a "vacuum bomb" on Beirut. The Pentagon says no such weapon exists.

Lamb, who holds an international-law degree, told *New York* he had never purported to speak for Kennedy, had nothing to do with the vacuum-bomb controversy—and stands by his story on cluster bombs.

BY SHARON CHURCHER

Photographs: top left, Tony Rollo/*Newsweek*; center right, Movie Star News; inset, © Karsh, Ottawa.

Ad Agency's Tylenol Headache

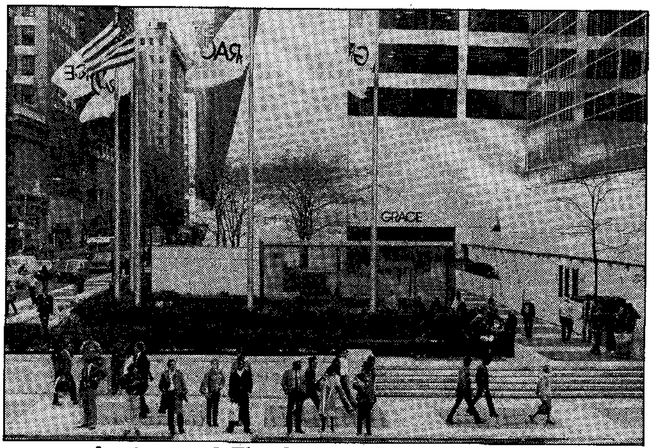
COMPTON ADVERTISING'S television campaign for last week's *National Enquirer* story on the "untold horrors" of the Tylenol poisonings caused untold uneasiness for the agency: Its clients also include Tylenol's manufacturer, Johnson & Johnson.

A division of the giant Saatchi & Saatchi, Compton has represented the *National Enquirer* for just over a year and Johnson & Johnson since 1975. The commercials for the weekly tabloid's story, which included a section on alternatives to Tylenol made by rival drug companies, promised a "gripping human story."

"We didn't like to do it," said Compton president Bob Savage. "Of course, we realized the problem. But we were just doing the job we were paid to do."

The decision to spotlight the Tylenol story was the *Enquirer's*, added the agency chief. Johnson & Johnson has stopped promoting the aspirin substitute, but by coincidence the *Enquirer* campaign ran almost simultaneously with a Compton ad explaining how to get a refund for Tylenol capsules. *Advertising Age* has reported that the ad cost the drug company $1.5 million.

Grace Plaza May Become Mall



Lost space? *The Grace Building's public area.*

THE OWNERS OF THE GRACE Building have drawn up a plan to put a shopping mall on the public plaza in front of the West 42nd Street tower.

Following the disclosure that the plaza in front of the General Motors Building, on Fifth Avenue, is being eyed for development ("Intelligencer," October 18, 1982), the Grace plan has met with a mixed response from community activists.

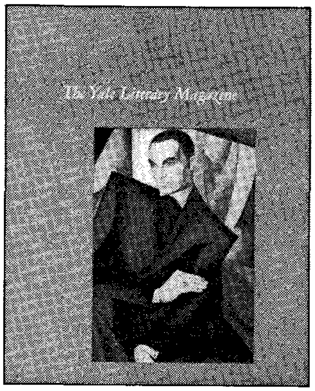
"The owners got extra stories on the Grace Building by creating a public place, and by definition it should be open to the sky," said Elizabeth Forsling Harris, an official of local Community Board Five. "But the plaza has served as a trap for dope peddlers and other undesirables."

She said her board is trying to work out a "compromise" for rehabilitating the area—the scene of a recent murder—with the tower's owners, Swig, Weiler and Arnow Management. Other activists, however, pledge outright opposition to the Grace plan, pointing out that nearby Bryant Park has been made safer by community efforts that did not involve development.

The plan, which calls for up to seventeen stores on two floors, would include an indoor garden, so it "does not cut down on the current public space," argued Raquel Ramati, urban-design consultant on the proposal.

An executive at Swig, Weiler and Arnow, which had tried fencing off the plaza but was ordered recently to reopen it by city officials, refused comment.

Yale Literary Flap Goes to Court



An issue: *Not "authentic"?*

THE PUBLISHER OF THE *Yale Literary Magazine* has gone to court over what he charges are university attempts to "destroy" the 161-year-old journal because of its supposedly right-wing slant.

Andrei Navrozov, a Yale alumnus who is the son of a Russian-émigré author, bought the quarterly for a nominal $1 with two partners, in 1978, after it ran into financial trouble. His nonprofit publishing company wants a Connecticut Superior Court judge to bar the university from subjecting the magazine to new regulations that say only organizations headed by students can bear the Yale name.

"The new regulations were written with the express purpose of ruling us out of existence because we dissent from the current political and cultural conformity prevailing in Yale," the 26-year-old Navrozov told *New York.*

A university spokesman declined to comment. However, while some observers have praised the conservative Navrozov for improving the magazine's finances, one of its former editors was not so sanguine.

"He is trading on Yale's name," the ex-editor said. "It is no longer the authentic forum for student writing it was originally intended to be."

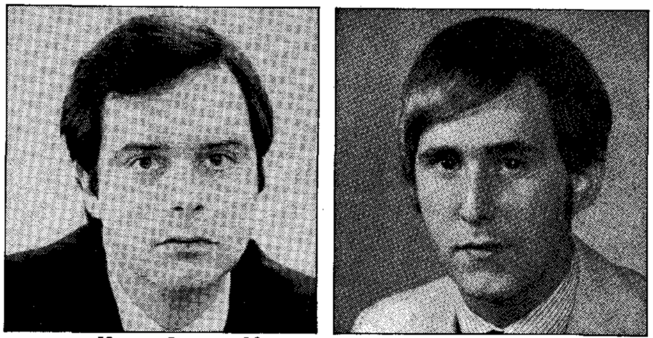
Profit Motive Erases Party Lines

TWO DEMOCRATIC-PARTY OFficials and three of Ronald Reagan's closest allies are putting aside politics in order to try to make a buck.

Democratic national-finance chairman Peter Kelly and the party's finance director, Ken Hays, own 24 percent of Cotter Limousine, a sixteen-car fleet that started serving Washington this month.

Charles Black, who was Reagan's campaign director, and two other former campaign officials, Roger Stone and Paul Manafort, hold much of the remaining 24 percent minority stake in the new firm, along with a former G.O.P. mayor of Bridgeport, Connecticut, Nick Panuzio—who is the trio's partner in a political-consulting company. (The principal owner is Bill Cotter, who also runs a Hartford, Connecticut, fleet.)

"This shows that the Democrats must have confidence in President Reagan's economic-recovery program. After all, they're starting a new business," quipped Stone.

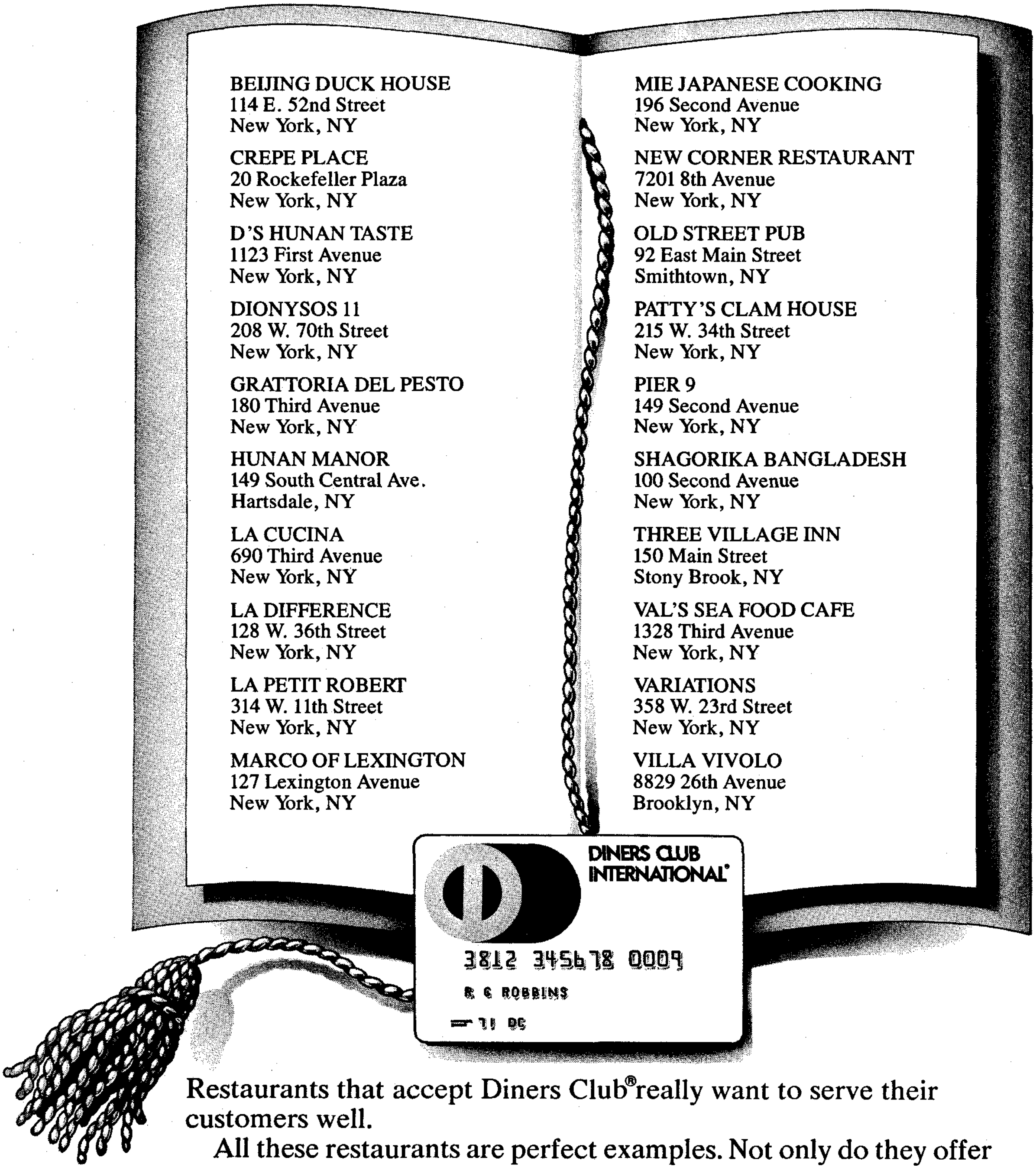


Hays, Stone: *Non-partisan limousine service.*

"Our Republican partners are going to feel terrible in 1984, because business will be so good with all the Democrats riding to the inaugural," said Hays.

Photographs: center, Fred McDarrah; bottom left, Tim [illegible]

More great restaurants join the Club.



BEIJING DUCK HOUSE
114 E. 52nd Street
New York, NY

CREPE PLACE
20 Rockefeller Plaza
New York, NY

D'S HUNAN TASTE
1123 First Avenue
New York, NY

DIONYSOS 11
208 W. 70th Street
New York, NY

GRATTORIA DEL PESTO
180 Third Avenue
New York, NY

HUNAN MANOR
149 South Central Ave.
Hartsdale, NY

LA CUCINA
690 Third Avenue
New York, NY

LA DIFFERENCE
128 W. 36th Street
New York, NY

LA PETIT ROBERT
314 W. 11th Street
New York, NY

MARCO OF LEXINGTON
127 Lexington Avenue
New York, NY

MIE JAPANESE COOKING
196 Second Avenue
New York, NY

NEW CORNER RESTAURANT
7201 8th Avenue
New York, NY

OLD STREET PUB
92 East Main Street
Smithtown, NY

PATTY'S CLAM HOUSE
215 W. 34th Street
New York, NY

PIER 9
149 Second Avenue
New York, NY

SHAGORIKA BANGLADESH
100 Second Avenue
New York, NY

THREE VILLAGE INN
150 Main Street
Stony Brook, NY

VAL'S SEA FOOD CAFE
1328 Third Avenue
New York, NY

VARIATIONS
358 W. 23rd Street
New York, NY

VILLA VIVOLO
8829 26th Avenue
Brooklyn, NY

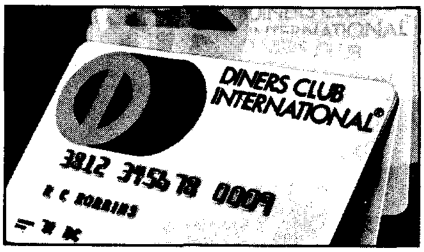
Restaurants that accept Diners Club® really want to serve their customers well.

All these restaurants are perfect examples. Not only do they offer great food and gracious service, but now they also offer you the convenience of paying with your Diners Club Card.

So you can dine and entertain with confidence, knowing your card will be gladly welcomed.

If you don't have a Diners Club Card, call toll-free 800-525-7000 to apply.

You'll find Diners Club is the perfect ending to the perfect meal.



DINERS CLUB FROM CITICORP®
YOU CAN DROP OUR NAME WHERE IT COUNTS.

On Madison Avenue/Bernice Kanner

THE COMMERCIALS YOU LOVE TO HATE

Strikeout pitch: *One survey found a Stayfree commercial the most disliked nationwide.*

Out, Damned Spots!

THINKING CAPS ON. WHAT DO DONNY and Marie's pitch for Hawaiian Punch, the "I didn't know Anacin had 800 milligrams more pain reliever" spots, Black Flag's "Bugs, ugh!" commercial, and the one where an elderly lady hefts a frying pan after a dose of Arthritis Pain Formula have in common? They head Consumer Network's monitoring service's hit parade of the most hated commercials on American television.

Another monitoring service stopped shoppers in malls around the country recently to ask what commercials they hated the most. It turned up other candidates, including local communities' mad-dog equivalents of our own Crazy Eddie spots. Visit Oklahoma City and you're likely to have your nerves jangled by spots for Linda Soundtrak record stores. San Jose has its own brand of torment courtesy of Furniture USA. But the most hated national commercial in that survey was one for Stayfree Maxi-Pads, in which gymnast Cathy Rigby vaults and stretches her way across a parallel bar. Runner-up was a Tampax commercial in which a young girl water-skis and rides horseback across a beach, thereby demonstrating how rollickingly blissful menstruation can be.

Commercial-conscious respondents also attacked old standbys: Charmin's Mr. Whipple and Wisk's ring-around-the-collar. (In current Wisk spots, you no longer need wonder why the wife doesn't just tell her husband to scrub his neck. Now a sharp-eyed hairdresser notices the ring on a woman customer's blouse.) Those gloves-off, ungentlemanly Pepsi Challenge spots proved unpopular, too, and so, surprisingly, did a clever and amusing *Time* magazine commercial—the one in which a man marooned on a desert island finds solace in his weekly newsmagazine. That and the ring-around-the-collar spots have definitely moved their respective products, but there is no evidence that annoying commercials automatically increase brand-name recall or sales.

Why do people love some commercials and hate others? The not-so-mysterious positive ingredients, the Marschalk Company found when it asked: humor and information. What people don't like, the ad agency concluded, is advertising that's "childish, silly, stupid, insulting to one's intelligence, exaggerated and phony, misleading and false, repetitive and manipulative."

Americans do seem to love a lot of commercials, though they're sometimes reluctant to admit it. "They have a soft spot in their hearts for advertising," says David Vadehra, president of Video Storyboards, a monitoring service that assembles a list of the nation's most beloved commercials every three months. "Allow them five minutes to vent on all spots they hate and they invariably go on to talk about the ones they love." Currently those include, in order of popularity, spots for Coca-Cola, Miller Lite, Budweiser, Pepsi-Cola, McDonald's, Dr Pepper, Federal Express, A.T.&T., Tab, and Burger King.

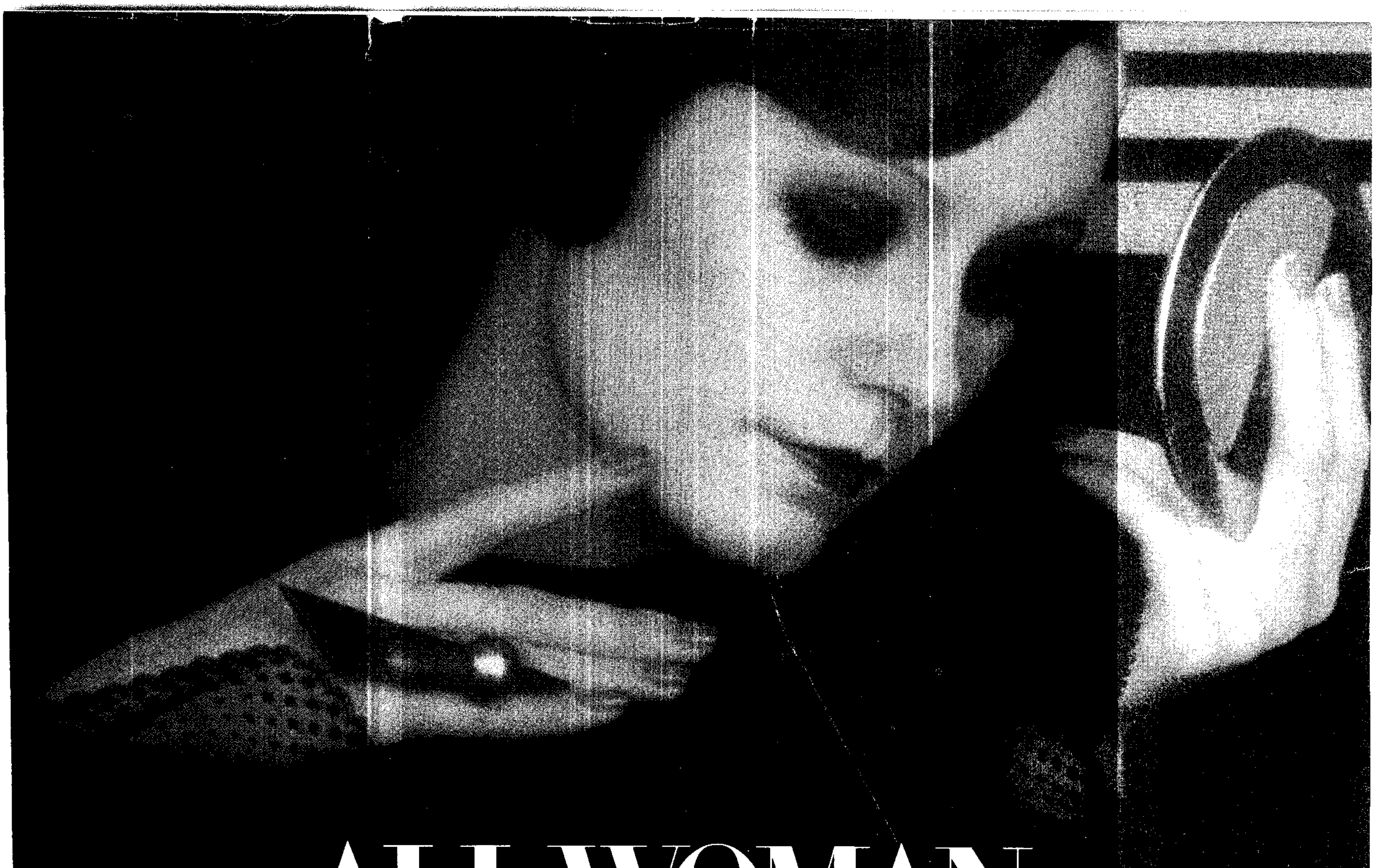
The average person's hate list is probably longer than his love list, but when you get right down to it, his total-indifference list is most likely the longest of all. This I found out when I stationed myself at Madison Avenue and 47th Street one recent Monday and invited passersby to search their memories for commercials they felt strongly about—one way or the other. Most drew a blank.

"This is ridiculous. I'm a TV junkie and I can't think of one commercial," one woman apologized. Five assorted pedestrians claimed they never watched the tube. One woman sneered that she didn't have time for such nonsense. One man explained that he worked for an ad agency and therefore loved them all. Another wondered, "How else you gonna find out what to buy?" And one well-dressed business executive stared a moment and then exclaimed, "You want a second of my time? This will take an hour."

Those who did come up with hates had little uniformity with either one another's choices or the rest of the nation's, demonstrating yet again the vagaries of the New York market. Clearly, what turns them on or off in Mobile doesn't in Manhattan.

Sure, a few picked on Crazy Eddie and Tom Carvel, but listen to some other names on New Yorkers' most-hated lists: "The Norelco shaving spot, with the mother and her son the Jet," one businessman offered. "The Harvey's Bristol Cream spot. It's a come-on," said a secretary. A policeman described a Candie's shoes commercial and added, "I don't know what's going on or what they're selling." Another bristled at the Colgate ad "where that obnoxiously cute girl is just about to share her toothpaste." One complained about the manners of the Bache broker. "He gets up from dinner to make business calls. How rude!" Another protested the unbearable corniness of a Swanson frozen-pancakes-and-sausage commercial, in

Photograph by James Hamilton.



ALL WOMAN.

The Vogue woman. Glamour woman. Mademoiselle, Bride's and Self woman. Commencing January 1983, The Condé Nast Package of Women will be all women, pure women. 25 million women. The most potent female market in America. For particulars, call Neil Jacobs at 212/880-8329, Condé Nast, 350 Madison Ave., New York, NY 10017.

VOGUE
GLAMOUR
MADEMOISELLE
BRIDE'S
SELF

THE CONDÉ NAST PACKAGE OF WOMEN.

Photo: Sarah Moon Copyright © 1982 The Condé Nast Publications Inc.

MERCURIO RESTAURANT

A TRADITION CONTINUES . . .

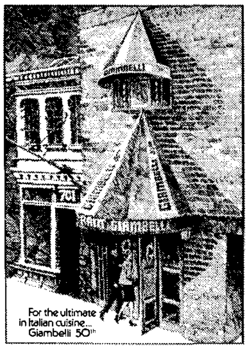
After many years of serving the dining public Signor Frank Giambelli's Mercurio Restaurant at 53 West 53rd Street, New York City will close its doors forever. The building in which it was located, is being demolished.

BUT DON'T DESPAIR . . .

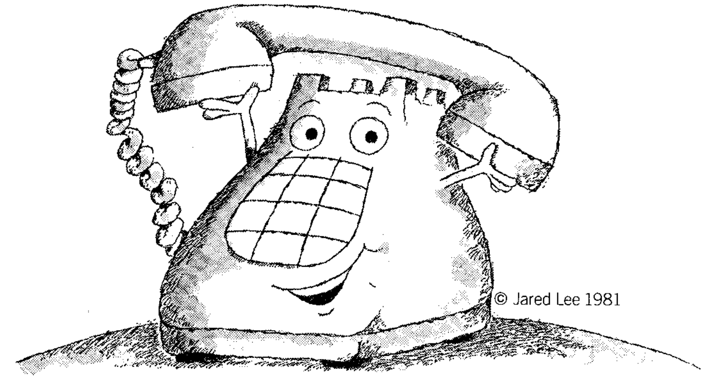
The same wonderful cuisine and the warm friendly atmosphere that made Mercurio one of your favorite Italian restaurants will continue at Giambelli 50th, where Signor Giambelli began over a quarter of a century ago.

Giambelli 50th

GOURMET ITALIAN CUISINE
Lunch - Cocktails - Dinner - Banquet Facilities
Res: MU 8-2760 — Major Credit Cards
46 EAST 50th ST. - Bet. Park & Madison Aves.


For the ultimate in Italian cuisine... Giambelli 50th

"For a quick pick-me-up, pick me up."


© Jared Lee 1981

Funny thing about a phone call. If you're down, it can cheer you up. If you're happy, it can cheer the other person up. And when you think about it, there are lots of friendly people you can call. Call your old friends out on Long Island. Your new friends in the city. Or your relatives in Westchester. They'd probably love hearing from you. Which means you'll *both* get a quick pick-me-up.

And pick up on these special Pick-Me-Up discount rates:

DAY AND TIME	LOCAL CALLS	TOLL CALLS
Weeknights, 5-11 P.M.	...	Save 35%*
Weeknights, 9-11 P.M.	Save 35%	...
Weeknights, 11 P.M. until 8 the next morning	Save 60%	Save 60%
Weekends, anytime Sat. or Sun. until 5 P.M.	Save 60%	Save 60%
Weekends, Sun. 5 P.M. to 11 P.M.	Save 35%	Save 35%*

*40% out of state

New York Telephone

© New York Telephone 1982

which the kid comes downstairs dressed as a bumblebee. "Can you just die?" she asked. Still another vowed never to buy Bounty, "the quicker picker-upper," because "Rhoda's mother is so superior about her towels."

It seems that every effort to identify the most hated spots on American television comes up with different gems. Warwick Advertising, for example, found Stayfree Maxipads and Kotex Napkins far more offensive than Tampax and Playtex commercials, and the commercial that vexed its respondents most failed to show up on other lists. That was the "Show us your Underalls, America" spot, which advises us to say good-bye to bulges, blotches, and cellulite. More than half of those who mentioned pantyhose brands considered that pretty distasteful stuff. Also quite unpopular were Pepto-Bismol spots and the Rolaids "How do you spell relief?" campaign.

Sometimes commercials are unpopular simply because of the products they pitch. Marschalk found that Americans are most receptive to soft-drink advertising and most repulsed by feminine-product commercials. And Warwick found cosmetics, perfume, and island-resort ads to be among viewers' favorites while spots that pitch undergarments, laxatives, and feminine-hygiene products are virtually doomed from the start no matter how well executed they are.

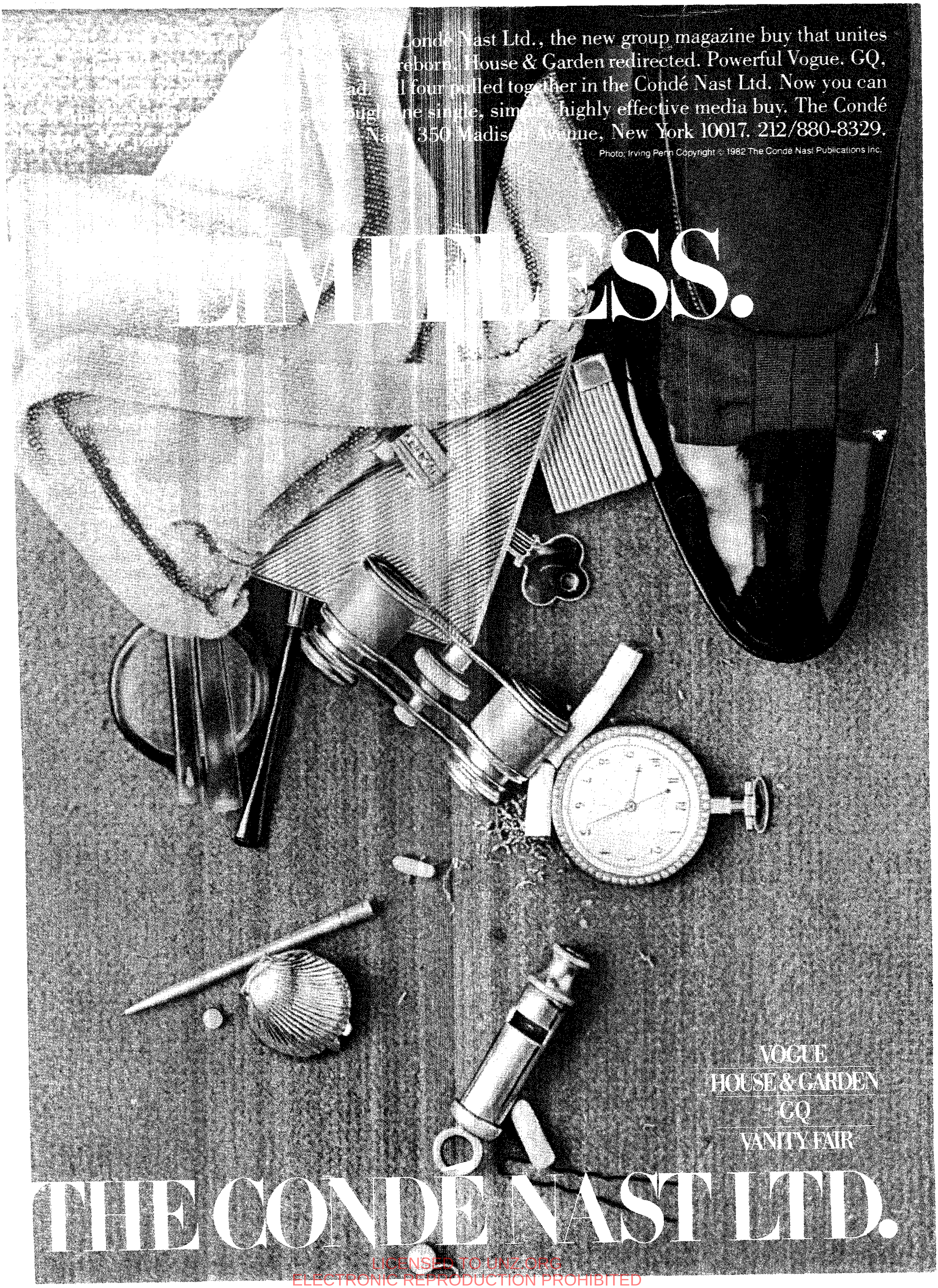
Nobody loves formula commercials. "Some, like those for household cleaners, where a woman scrubs her way into a man's heart, and those for over-the-counter drugs, with scenarios of suffering, product demonstration, claims, and relief—those are just dogs," says Vadehra. Blue-jeans commercials come in for censure, Warwick found, because they use juvenile models and people think they're too suggestive, overemphasizing derrières.

Sometimes commercials are despised because, well, because they deserve to be. They're badly and cheaply produced, perhaps relying on the questionable talents of the corporate chief as spokesman. Others are execrated simply because they're too loud, too strident, and too full of people, or because they air too often and at all the wrong times, theorizes Mona Doyle, publisher of *The Shopper Report*, Consumer Network's monthly newsletter. Some are simply too talky—speech experts say that 80 words per minute is the maximum number listeners can be counted on to absorb, and many commercials come dangerously close, containing 72 to 80.

"Our panelists constantly complain that they're sick of seeing the same spots over and over," adds Doyle. "That's why Sanka pulled Robert Young off the air." Toward [illegible] of its run, people were even [illegible] the Mean Joe [illegible] Condé Nast Ltd., the new group magazine buy that unites [illegible] reborn. House & Garden redirected. Powerful Vogue. GQ, [illegible] ad. All four pulled together in the Condé Nast Ltd. Now you can [illegible] ugh one single, simple, highly effective media buy. The Condé [illegible] Nast 350 Madison Avenue, New York 10017. 212/880-8329.

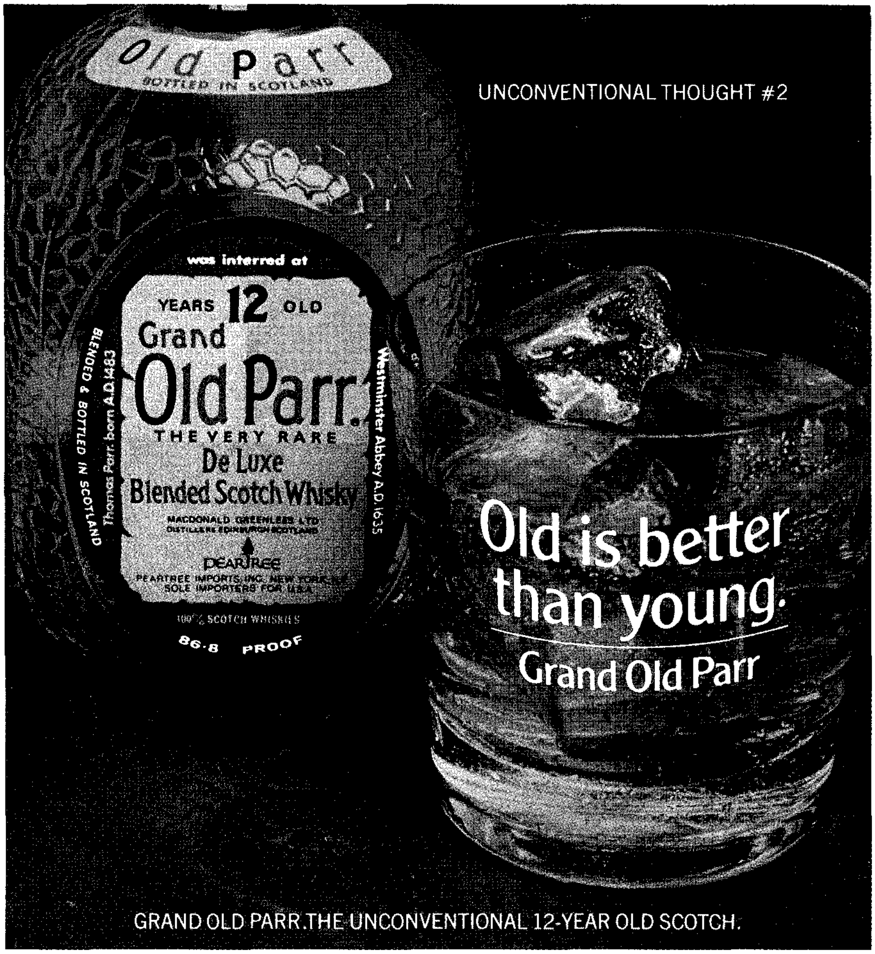
Photo: Irving Penn Copyright © 1982 The Condé Nast Publications Inc.

LIMITLESS.



VOGUE
HOUSE & GARDEN
GQ
VANITY FAIR

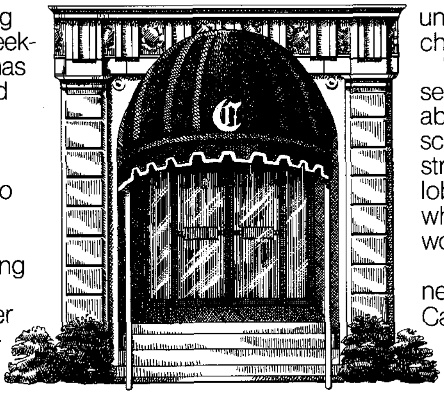
THE CONDÉ NAST LTD.



GRAND OLD PARR. THE UNCONVENTIONAL 12-YEAR OLD SCOTCH.

Peartree Imports, Inc., New York, New York • Sole U.S. Importers

In 1926, a palace was built in Washington for people of wealth and power. This weekend, it could be yours for $39.50*.



Imagine, checking into a palace this weekend. A palace that has been totally restored with all the modern luxuries and found right in the heart of Washington, just two blocks from the White House.

Imagine an evening dining on pheasant under glass. Lobster under crystal chandeliers. Or a seat under the stars sipping champagne.

Imagine being served tea, while above, intricately sculpted ceilings stretch across the lobby. Just imagine what a weekend it would be.

Come, spend your next weekend at The Carlton. And spend only $39.50* per night.

The Sheraton Carlton

SHERATON HOTELS & INNS, WORLDWIDE
923 SIXTEENTH STREET, N.W. WASHINGTON, DC 20006
(202) 638-2626 800 325-3535

* PER PERSON, PER NIGHT. BASED ON DOUBLE OCCUPANCY.

Greene spot they'd claimed they loved because they'd seen it too often. In a recent Video Storyboards survey, two-thirds of the respondents griped about commercial overplay.

Consumers are often irked at being forced to watch "disgusting" commercials during mealtimes. Some have even begun grassroots boycotts of certain pesticides and laxatives, according to Doyle. She has been flooded with hundreds of letters such as one that pleaded, "Sanitary napkins, roach sprays, and deodorant at dinnertime . . . No more, please."

Consumers also scorn commercials in which shots are taken at competing products—they are embarrassing and make the viewer uncomfortable, says Doyle. "Watching them is like finding yourself in the middle of someone else's squabble. People wish advertising could be a white-gloves affair." And they wish TV commercials in general relied less on stereotyped characters and more on animals and children who aren't brats. "Every week we get complaints from panelists about commercials where kids are high-handed and fresh with their parents and grandparents," Doyle says. "People don't want to see that. They want to see kids learning from adults."

Ad agencies have long been interested in who watches their commercials and have had studies done on the typical viewer's income and life-style, but rarely have they looked into whether people actually liked the spots. According to new evidence, the viewer's attitude toward a commercial can strongly affect his decision whether or not to visit the showroom or plop the product into his shopping cart. Marschalk found that 31 percent of its respondents would lean toward buying a brand if they enjoyed that brand's commercials. Nineteen percent said they had actually bought specific products because they liked the advertising. Teenagers and blue-collar workers especially vote on commercials at the cash register. Warwick discovered that 55 percent of the people asked had vowed to avoid products whose commercials they found in poor taste.

Unfortunately, people find many of them in poor taste, and often. In fact, TV advertising may be the most disliked form of communication. People are much less offended by TV programs. Warwick has concluded that TV advertising is the only kind that leaves "a net negative taste impression." Newspaper advertising is considered the most acceptable kind, followed by radio and magazine advertisements and billboards. Indeed, half of the more than 500 people Marschalk asked said they got little or no enjoyment from watching advertising on TV.

And to think I once said commercials were the highest form of art. ■

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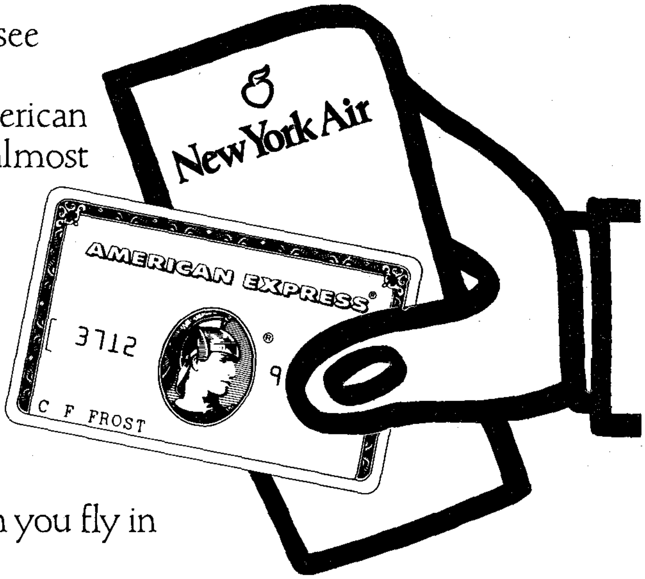

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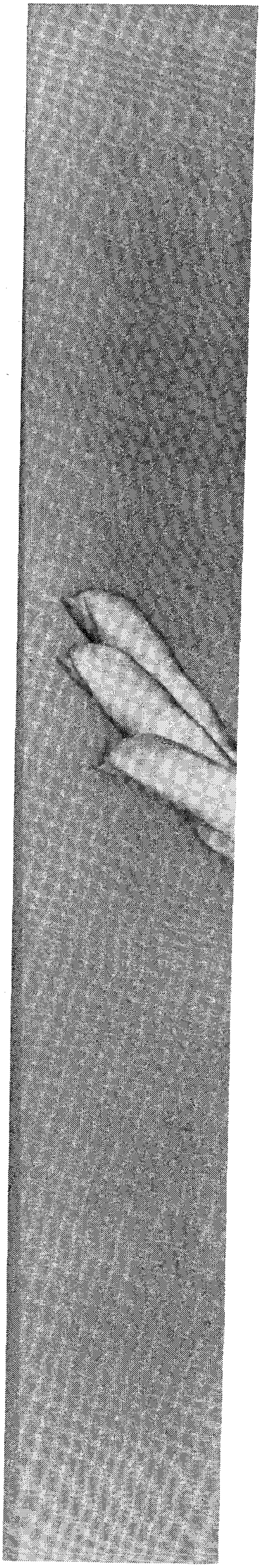

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Nourishing
Hydrating Emulsion
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2.4 fl. oz./71 ml

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NECKLACE BY ALEXIS KIRK

The Bottom Line/Jack Egan

CAN THE MARKET KEEP IT UP?

Bull Run

THE STOCK MARKET'S SPARKLING PERFORMANCE in the midst of a gloomy economy has puzzled many people. The Dow Jones industrial average's gain of more than 250 points, on record volume, has market participants gasping for breath —the ten-week, 33 percent rise beats any rebound since World War II.

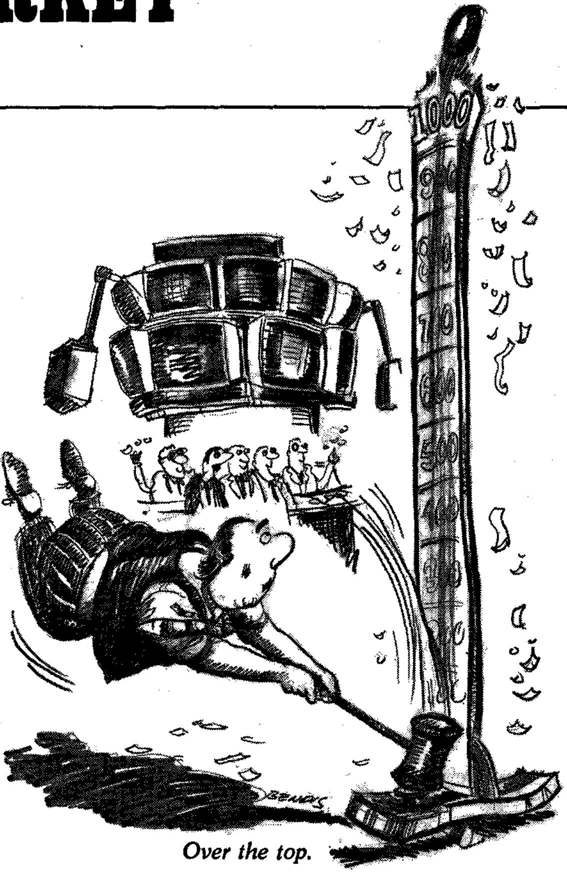
Right now, it looks as if this bull move is far from over, according to many leading market analysts. The market may, in fact, finally be ready to stay atop the 1,000 barrier for good and beat the previous record of 1,051 set nearly ten years ago, in January 1973. Since 1973, the Dow has bobbed over 1,000 on 51 occasions, only to fall right back, like Sisyphus's rock, each time.

The market's surprising strength has confounded not only the man on the street but also many professionals, who had been skeptical since the advance began but are now feeling forced to join the stampede. "What's amazing is how many participants still don't believe this market is for real," says Laszlo Birinyi, a market analyst at Salomon Brothers. "That means the momentum is still there for further large moves, because many people are just beginning to put their money on the table. If it is a real bull market, it still has a long way to go."

The rapid decline in interest rates is the main reason experts give for the surge: As rates come down, stocks look more and more attractive as an investment. But that explanation is too simple. The other side of the interest-rate drop is the still anemic state of the economy. Yet something profound seems to be happening.

For a time, in the early seventies, it was widely argued that investment in stocks would be a good hedge against inflation, but this did not turn out to be true. The first time the Dow Jones industrial average surpassed 1,000 was in 1966, and on an inflation-adjusted basis, the stock market is now worth about one-third of what it was then.

"We're in a very different market from anything we've seen for quite some time," says James Freeman, head of equity research at First Boston Corporation, an investment house. "With declining inflation, we should see an increasing ability by both corporate managements and investors to make decisions over longer time periods. The biggest problem right now is turning on the lights in corporate America. But once we get the utilization of plant and equipment up, a lot of positive developments should occur."



Over the top.

The old buy-and-hold strategy for investing in stocks may be making a strong comeback, replacing the need for nimble trading to nail down stock-market profits, which has frustrated individual investors who felt they couldn't move fast enough to take advantage of the market's quick shifts. A return to more patient, confident investment would be very positive. Investors could once again expect to buy shares to keep for more than a year and have their profits taxed at low capital-gains rates. "But first the trading psychology has to be punished," says Freeman. "People have to find out that they will be losers if they sell securities too quickly." Many individuals and institutions that sold heavily near the beginning of the stock market's recent advance are learning now that they would have done better to hold on.

Although there has been no drop in the average daily turnover at the exchanges in the last few weeks, certain buyers have shown growing reluctance to keep selling into this rally. "Institutional volume has been lighter, and this is a function of people not selling," says Birinyi. "Brokerage firms, which supplied large numbers of shares from their own holdings earlier in the rally, have learned their lesson. Everyone is watching the tape, and potential sellers are waiting for even higher prices before they unload. Why should they keep being so accommodating?"

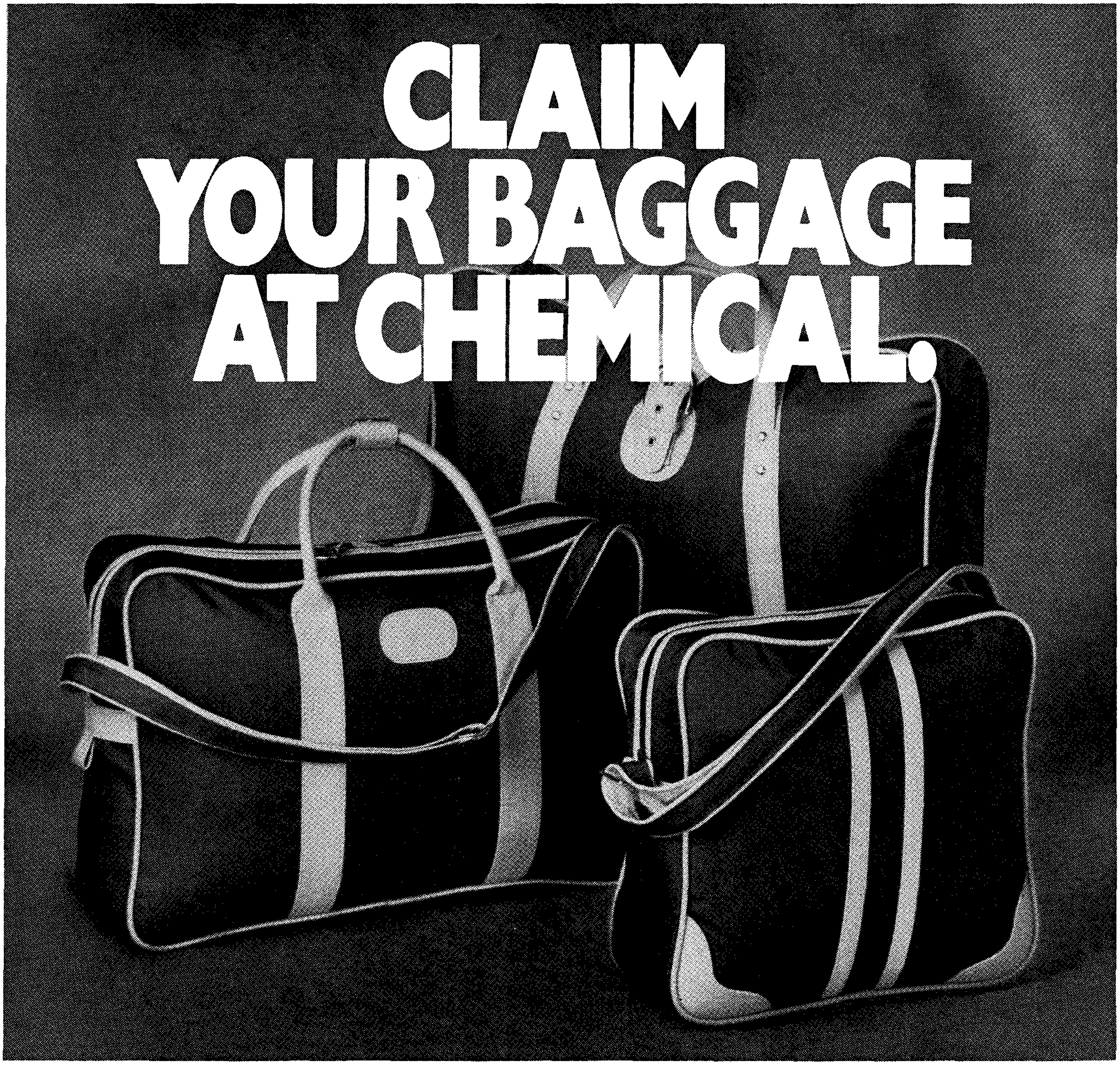
Paula D. Hughes, a first vice-president with Thomson McKinnon Securities, is very encouraged by current developments. "The quality of corporate earnings should become better than we have seen in more than a decade," she says. When inflation was on the rise, companies were reporting higher profits just because the value of their inventories had increased, not necessarily because they were doing better. The decline in inflation, she believes, will produce the opposite result. The recovery from the recession, when it arrives, should find surviving companies in much better shape. And as sales rise, profit margins should increase, sending net earnings sharply higher.

"Everybody is operating lean and mean these days," Hughes says. "Management has improved because it has been tested. Companies are now repaying their short-term debt instead of taking more on, and balance sheets should therefore be cleaner. We've also seen more stable wage settlements, which should help us continue winning the war against inflation."

"The question is whether we have really made the transition from a bear market to a bull market," adds Leon Cooperman, chief portfolio strategist for Goldman Sachs. He notes that the average bull move has lasted two and a half years. If there are still two years left to go in this advance, the Dow may top 1,300 by 1984, he projects.

But the pieces are not yet all in place. "To keep this market going, we need further declines in interest rates and the onset of an economic recovery," Cooperman says. "The other factor, which is critical, is finally to see some improvement in the federal government's deficit trend. And that will require some substantial changes in Social Security and defense spending. There also must be confidence that once the recovery gets launched it won't abort. To keep a

Illustration by Keith Bendis.



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recovery going means these policy changes must take place."

Cooperman also cites some specific dangers. One is that the economy may be so weak that it will fail to respond to the Federal Reserve Board's new policy of lower interest rates. "Business and the consumer may be so damaged that the Fed, despite its policy of easier money, will find it is pushing on a string," he says, but he lays three-to-one odds against this possibility.

There is also the threat that "one of the walking dead, like Mexico, Chile, or Argentina, could default on its bank debt, and the International Monetary Fund won't be able to control the situation," says Cooperman. He gives this only a one-in-ten chance of happening, and adds that "the world banking community will probably pull together."

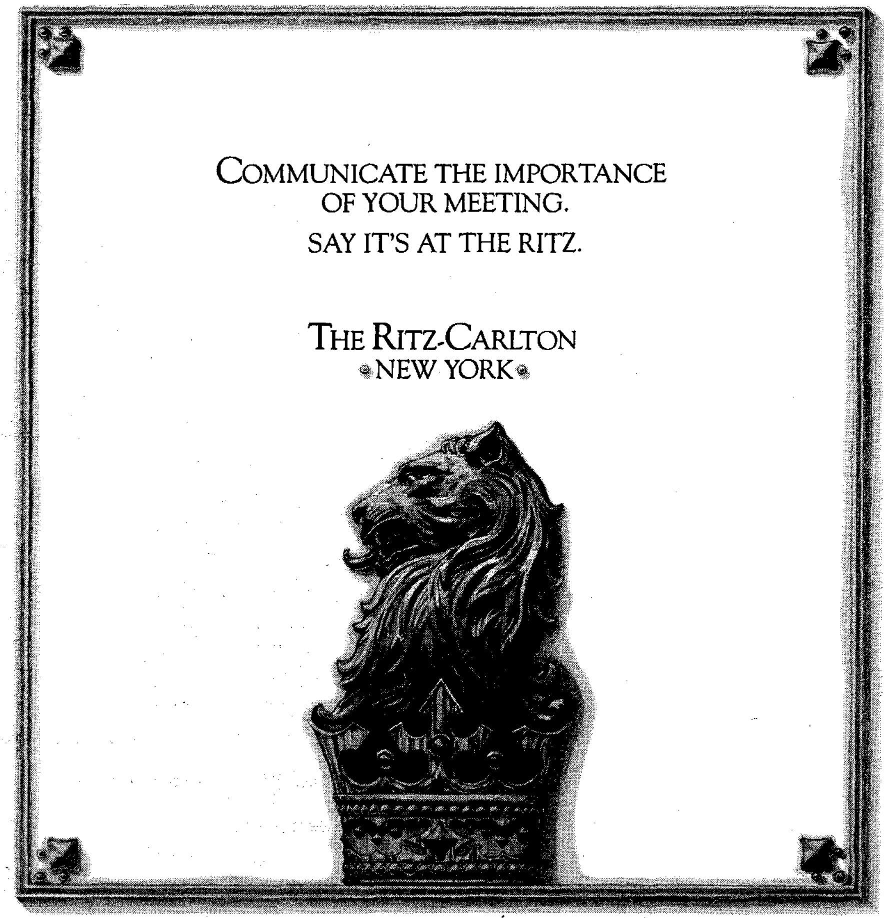
Finally, there could be a major reversal in the direction of interest rates. "We think the likelihood of that is very small," Cooperman says, "given the change in Fed policy and the weak demand for credit that now exists."

Cooperman believes that the market is approaching "an interim peak." A big swing toward the Democrats in the November elections could trigger a temporary market correction, pulling the Dow down somewhat.

Provided an investor is aware of the caveats, what stocks should he or she consider? "I want to stick with companies where the United States is the worldwide leader," says Freeman. For now, he recommends concentrating on blue-chip companies with good earnings and strong balances. "These companies will be able to take the most advantage of lower commodity costs," he explains. Areas of the market that should prove attractive into the mid-1980s include aerospace, agribusiness, the paper industry, and regional banks. Freeman offers a handful of specific picks: Quaker Oats (recent price 46), Pioneer Hi-Bred (20), North Carolina National Bank (19), and Interco (54).

Paula Hughes offers a triple play: Westinghouse (37), among "born-again" blue chips; Insilco (18); and Hauserman (13), an underpriced office-equipment stock that trades on the over-the-counter market.

Cooperman, like Freeman, recommends staying with well-known companies for the most part. His list includes: Pfizer (74), SmithKline Beckman (74), and Monsanto (83), in the drug-and-chemicals area; Manufacturers Hanover (40); Coca-Cola (45); United Telecommunications (21); and two computer picks, I.B.M. (85) and Digital Equipment (98). He also names a few interesting smaller companies: Texas Industries (31); Centex (37), the home-building firm; People Express (10), the airline; and Luria (15), a specialty retailer. ■



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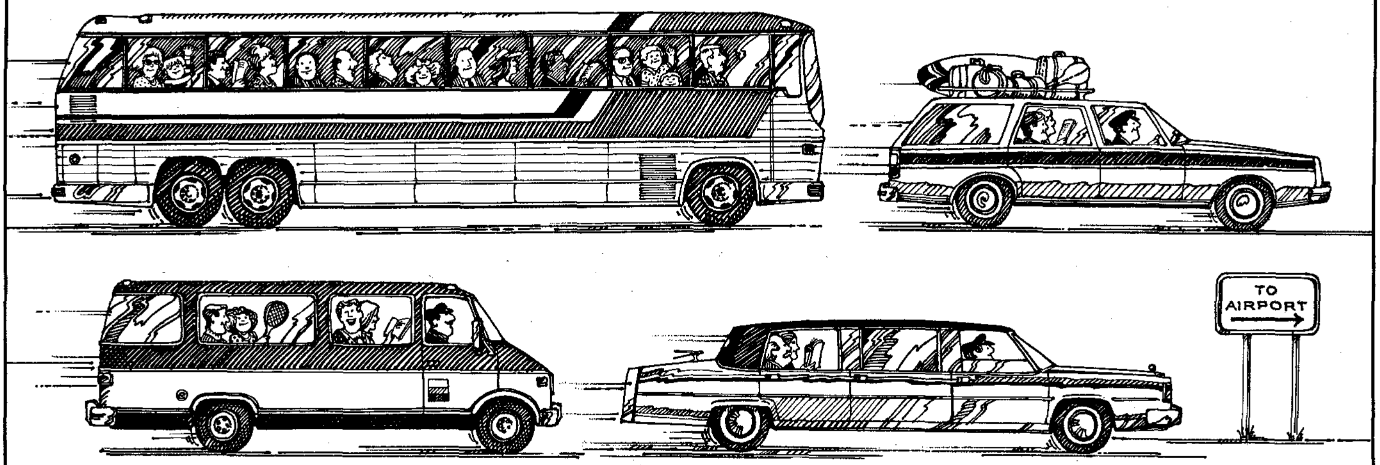

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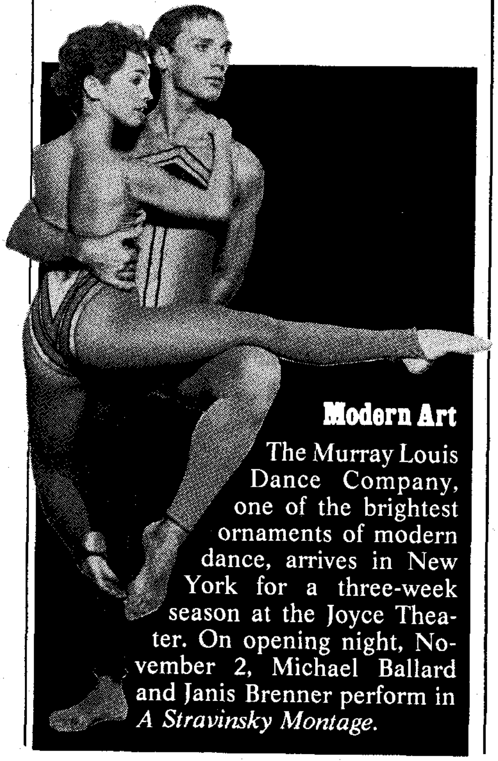
IN AND AROUND TOWN

By Ruth Gilbert

October 25 through
November 3

S	M	T	W	T	F	S
	25	26	27	28	29	30
31	1	2	3			

Fall is in full swing, with things to look forward to all over: On October 25, *The Charterhouse of Parma* debuts on Channel 13, with five more episodes to come. The marvelous 99th National Horse Show struts its stuff at Madison Square Garden November 2 through 7. And a two-week festival of contemporary Soviet films plays at the Carnegie Hall Cinema October 29 through November 11.



Modern Art

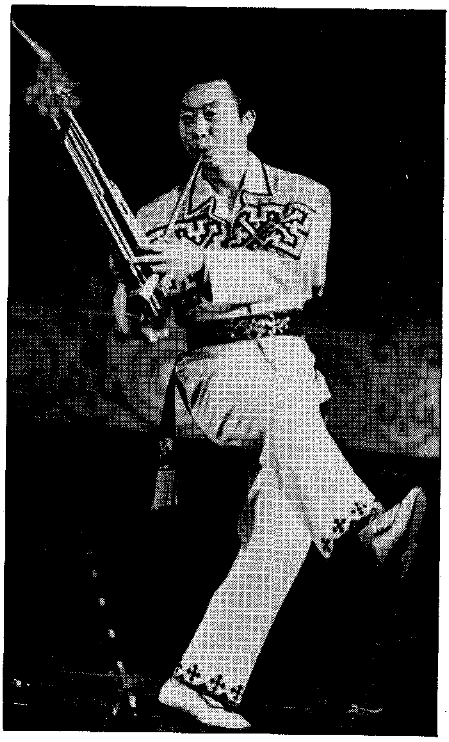
The Murray Louis Dance Company, one of the brightest ornaments of modern dance, arrives in New York for a three-week season at the Joyce Theater. On opening night, November 2, Michael Ballard and Janis Brenner perform in *A Stravinsky Montage*.

Bach's Band

The first leader of the Gewandhaus Orchestra of Leipzig was none other than J. S. Bach. Now under the baton of Kurt Masur (below), the group is giving two concerts in Carnegie Hall, with pianists Annerose Schmidt (in the first concert, October 31) and Rudolf Firkusny (in the second, November 1).

Broadway Baby

After performances on Broadway, in *Joseph and the Amazing Technicolor Dreamcoat,* Renée Warren moonlights at Sweetwaters, singing blues, rhythm and blues, pop, ballads, and songs she has sung in *Purlie, Raisin,* and *Eubie,* October 26 through 30.



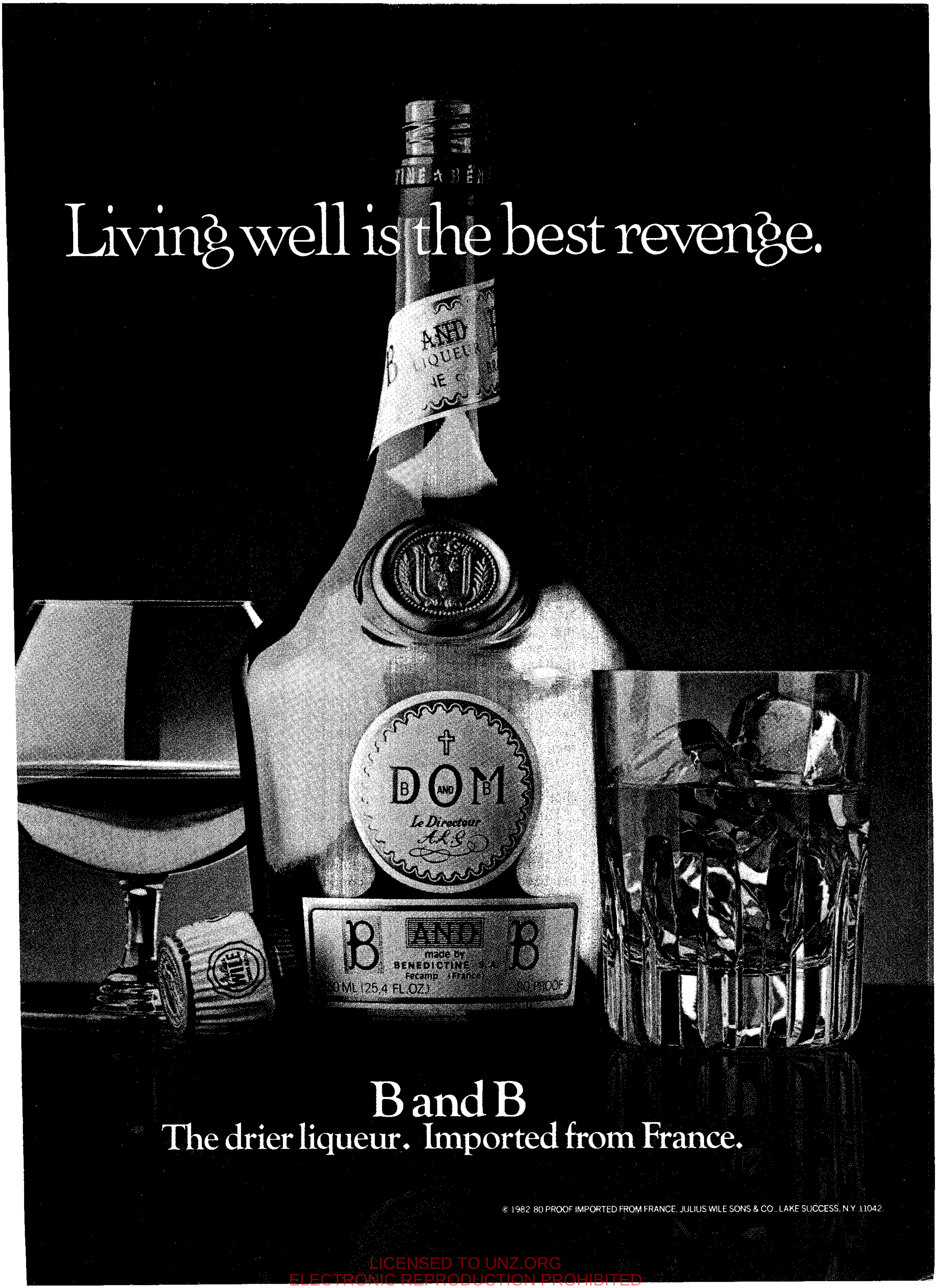
Routes

The Asia Society presents "Music and Dance of the Silk Route," featuring a troupe from the People's Republic of China, October 31 through November 3. The performers, representing the various peoples who live along China's ancient caravan routes, are making their first U.S. tour. Here, one of them dances while playing the *lusheng,* an ancient reed instrument.

Boo!

Tom Atkins (near right) and Stacey Nelkin go trick-or-treating in John Carpenter's latest horror film, *Halloween III: Season of the Witch,* at the Rivoli I, Loews 83rd Street East, Gemini I, and other theaters. It's about witchcraft, the ancient powers of Stonehenge, and a diabolical mask-maker.

Photographs: top center, Roy Blakey; bottom left, Tom Caravaglia.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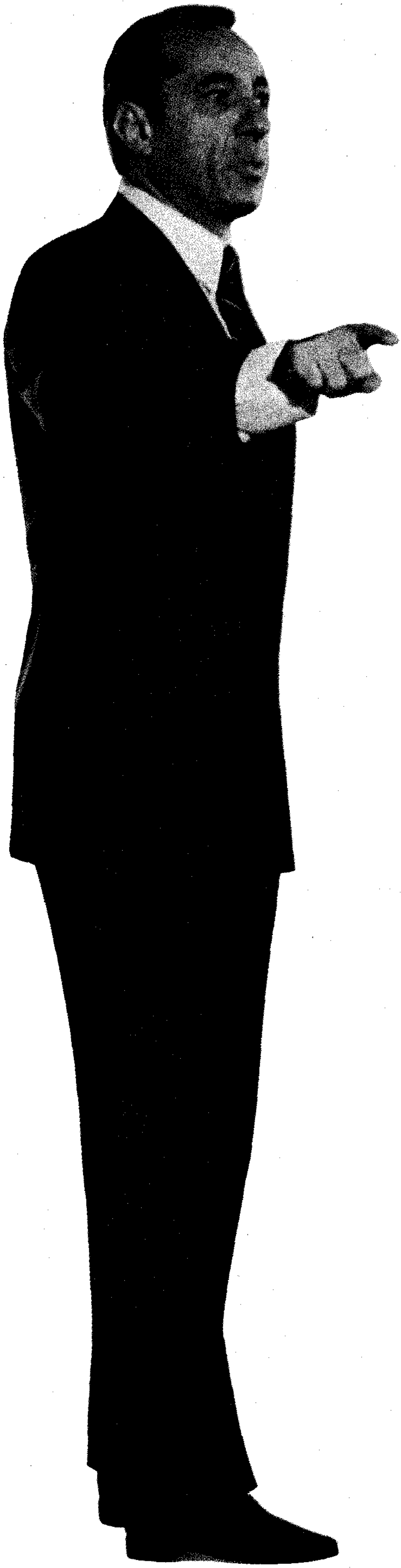


Photograph by James Nachtwey/Black Star.

The Battle Of the Brains

By Michael Kramer

LEW LEHRMAN HAD COME TO lower Manhattan to unveil his court-reform program. It was a cold, gray morning, and Lehrman was standing on the steps of the State Supreme Court building, in Foley Square. A crowd of about 50—half of them reporters—listened politely as Lehrman ran through his 21 points. Most of the proposals were old hat, which he admitted. What was new, said the Republican candidate for governor, was that he would actually implement them.

It was a well-crafted performance, and Lehrman had no idea that his rhetoric was about to rub against reality.

Dinsdale Bolding, a 33-year-old black man recently acquainted with the criminal-justice system, hadn't planned on encountering Lew Lehrman. Bolding had been arrested for disorderly conduct three months earlier. He had been locked up for three days at Rikers Island before being arraigned. He had spent the next three months shuttling back and forth to court before the charge was thrown out. "I hadn't ever been arrested before," said Bolding. "And I wasn't prepared for the experience."

Bolding waited patiently at the edge of the crowd, and when Lehrman finished speaking, approached him. "Excuse me, Mr. Lehrman," said Bolding. "I like what I've heard you say, but I want to know if there's anything you can do about the conditions in pre-trial confinement. People are put in cells, cramped in before they can even get a hearing, and it's just filthy. You can't imagine it. People are urinating all over, and none of the correction officers does anything to stop it or to even clean up."

"Well," said Lew Lehrman, "the best thing you can do is to complain. You should write a letter."

"Thanks for your time," said Bolding.

"Sure," said Lehrman.

"I've been unemployed for a year now," said Bolding afterward. "My mother was on public assistance. I'd never go on it. It's demeaning. I've been watching this guy's TV commercials, and I've liked his emphasis on jobs. I don't know why he told me to write a letter. That's kinda disappointing. I thought Lehrman was the guy with the campaign of ideas."

THE CAMPAIGN OF IDEAS. That's what this campaign was supposed to be—and occasionally is. Which is appropriate. New York hasn't had *two* such brainy and well-educated candidates in memory. Both Lehrman and Mario Cuomo are class acts. It is literally a pleasure to speak with them.

The match up is even more compelling because the two men are so very different. Lehrman, 44, is the classic political amateur, a citizen politician in the mold of *Mr. Smith Goes to Washington.* He is fresh, tireless and idealistic, somewhat naïve, and, above all, didactic. Having had nothing to do with the past, his is a campaign for the future. He has details, if you care, but like Ronald Reagan two years ago, his message is simple: "Chuck the past."

Mario Cuomo, 50, never before considered much of an insider, is emerging as a classic of the breed. He spends most of his time explaining why Lehrmanomics won't work in real life. He is content with the past—or at least its

"...Cuomo and Lehrman aim high, but hit low too..."

structure. He aims to fine tune, and so, he says, the experience he brings is what the electorate should value most.

On top of this, Cuomo is a sixties liberal—with just a dash of realism burned in from the seventies. Ted Kennedy is probably the only other politician about whom this can be said. Lehrman is pure conservative and a bit libertarian. In many respects, he believes that Ronald Reagan has sold out.

A choice, not an echo. But you have to look hard. The race is degenerating quickly—perhaps because both sides think it's close. Both men, capable of debating each other for hours on end without once diving for the gutter, are heading there nonetheless.

'I REALLY OBJECT TO HIM," SAYS Lehrman of Cuomo. "He is unctuous and sanctimonious. He has no ideas of his own. He just responds to mine and sometimes even copies them. His campaign is intellectually bankrupt."

"His ideas have all failed—in Washington, under Reagan," says Cuomo. "It's as if he opened a drugstore and sold only one product and that product turned out to be snake oil. So now, as I predicted, he is going negative. He's screaming 'death' all over the state, as if the way to solve our economic problems is through the electric chair. And he's sending out mailings distorting my positions. He'll run bland, genial, insipid television while he tries to bury me in an avalanche of hate mail.

"It's a pity. First off because he's squandering the $7 million he's spent on television. He's been on TV more than the daytime tragedies. He's created an image of himself as a nice guy, and by going negative he's destroying that image. He may just as well have burned his money.

"Second, Lew is ruining his future in public service. By staying on the high road he not only would have saved his dough—and had a shot at winning—but he would have come out of it a loser with style. He would have gotten points for being classy, and he could have come back. Now, I think that we're really going to have to make sure that there's no room for him in the business. I think I'm just going to have to leave his testicles on the shelf. At least that's the message I want him to get. Maybe he'll stop the dirty stuff. You see, I'm not all *that* sure the dirty stuff won't work. Going negative is usually the death knell of a campaign. He wouldn't be doing this unless he's in trouble. It's his Hail Mary pass. I just hope he doesn't have Franco Harris on his team."

"He really said that?" asks Lehrman. "Listen to him. Not the testicle stuff. The part about the business. That it's his business, their business. Is that what public service is—a business?"

LEW LEHRMAN IS SITTING AT the table in the kitchen of his Park Avenue apartment in blue jeans. He's just come back from his daily run ("the only thing that preserves my sanity"), and he's finishing a dinner of pizza, washing it down with a bottle of Amstel light and a few miniature Snickers.

Even though Lehrman is the Republican and Conservative parties' candidate for governor, he sees himself as a populist, and he certainly isn't welcome within the G.O.P. establishment. "Oh, hell," says Lehrman, reflecting on the criticism of his economic plan from some leading Republicans, "there are a whole lot of guys in the party who want me to lose even more than Mario does. They've got their cozy arrangements, they've always had them, and party means nothing to them."

"On that, he's right," says Bill Haddad, Mario Cuomo's campaign-operations chief. "And it is true that over the years Mario has become a member of the club in Albany. They like him, and he likes them. They can deal together. That's why he'll be good in the job."

"That's what I can't stand," says Lehrman. "That kind of clubbiness is what's gotten us where we are. Have all those professional politicians with all their time in grade made New York more prosperous and safe? All they do is perpetuate themselves."

Lew Lehrman believes. Really. "Listen, now," he says, "this is serious, this is what I'm about, what I mean to be saying in this campaign.

"First off, there are two schools of politics, two entirely different views. One is the elitist view. It holds that opinion-makers, the press and the commentators and the presidents of major corporations and the permanent politicians and the public-union bosses, really mold the way people vote and think. What's worse, and this is really incredible—I mean really, I mean I'm steamed about it and always have been—is that they think this is right. They really believe that they know better. They believe, for example, that when the people say they want the death penalty they are just wrong, or that the people who want to have their taxes cut just don't understand what a good idea it is to pay those taxes so that government can experiment with programs that have failed miserably over the years.

"Meanwhile, the other view is the populist view, and it's 180 degrees from

Photograph: Visions.

“. . .Cuomo has been attacking the Lehrman economic

the elitist view. The populist view holds that each person makes up his own mind. I hope that the populist view prevails.”

To Lehrman, his elitist/populist dichotomy explains his campaign. “You see Mario getting the endorsements of all the public-union bosses,” says Lehrman. “That's because they're all part of the club and because they know that I'll be tougher on their wage demands. They see that even Ed Koch gave in to them, so of course Mario will. That's the point. I look at the same fact and come to an opposite conclusion. I think the public-union bosses only influence their own votes. And I think that the union members are wise to the ploy. Look at New York City. Koch gives in and then a few months later comes the announcement that there will be further layoffs. The same thing happened back in the thirties and forties with John L. Lewis and the coal-miners' union. Lewis had an absolute lock on the industry and he was able to negotiate unbelievable wage settlements for his members. What happened? The coal-union membership went down from 500,000 to 100,000. Lewis wrecked it.

Early-bird candidate: *Huntington commuters get a touch of Lehrman's tireless campaigning.*

“Now, it's my view that the union members in New York understand this. They have one self-interest that wants more money. But if they push it, their ranks will be decimated. They'll lose members, and their union will lose clout in the process.

“Also, the elites think the people are dumb. The union bosses think that their members don't understand cause and effect. I think they do. I think they know that exorbitant wage demands increase their taxes and contribute to smaller unions—smaller police forces, for example—and that that, in turn, means less safety. I think they know that, and that's why I've been able to do as well as I have up to now. The people hear this message and they know I'm right and that's why all the editorials in the New York *Times* don't have effect. And that's why the elites don't like me. They don't like my bypassing them. They don't like my going over their heads.

“It's important to know that I've only been able to make headway because of the money. There has been a lot of talk about all the millions I've poured into the race. Well, that money just buys me access. My commercials have content. They convey messages. They say something. If it's not what the public wants, then what I'm really doing is just helping Mario by showing the people what I'm for and that they don't want it. That's what Mario is counting on—that and the fact that Mario, as a true elitist, thinks the people are dumb.”

MARIO CUOMO IS SEATED BEhind a large L-shaped desk in his office on the forty-fifth floor of Two World Trade Center. His large hands—baseball hands (Cuomo played minor-league ball in the Pittsburgh Pirates organization until injuries curtailed his career)—are swollen from days of handshaking. Visitors literally sit at desk level. “Yeah,” says Cuomo, “the chairs are low. They're made by the Department of Corrections, and those guys don't know about design. But they love me. I'm the only one who'll buy their stuff.”

Cuomo has just returned from a half-day of shooting new television commercials—courtesy of the cash that is only now flowing into his campaign as he takes on the appearance of a winner. “I'm getting on to this commercial thing,” says Cuomo, who writes all his own spots. “It's not like a legal brief. It's not the words. It's the aura. Look at Lehrman's spots. He says they have content. Well, only marginally. And he does get off some good ones—like double bunking in prison cells. That sounds like a George Raft movie. Five men in a cell and a conspiracy and all that.”

Cuomo reads a spot from the scratch pads on which they're written. “Here's the key line,” he says. “ ‘I know the difference between ideas that sound good and ideas that are good and sound.’ You like it?”

There is a new Mario Cuomo—or perhaps the real Cuomo has finally emerged. And the candidate admits it. “When I first got into politics,” says Cuomo, “or let's say back in 1977 when I ran, and lost, against Koch for mayor, I was stiff. I was tentative. I looked around and saw others who were good. I'd really only been in the business for two and a half years. I didn't feel better than them, so I was shy and tentative. I was called Hamlet and that was about right. But now, after seven years, there is nobody in the race who's better than me. Not Koch in the primary, or now. There may be better people in the *state,* but they're not running. So I'm much looser and less tentative now. I'm totally comfortable. The effort is right this time. In '77, I wasn't so sure.”

Without prompting, Cuomo moves to Lehrman. “There is so much at stake here, like between Hoover and Roosevelt or Kennedy and Johnson. Lehrman's for a society that makes rich people richer, a society where professional athletes earn millions of dollars a year and yet the government can't find ways to help poor people.

“It isn't right that he should be able to come into this state without a history, with his Alice in Wonderland proposals, and just buy an election. I really think he's dangerous, that he'd be dangerous for the state. His problem is that he doesn't know that he doesn't know. He wouldn't be so bad if he understood that

Photograph by Diego Goldberg/Sygma

plan as if Lehrman were already a failed governor…”

he wasn't familiar with everything. But when you don't understand the limitations of your intelligence, then that's a very debilitating thing. At least Koch understood that he didn't understand.

“Lehrman has nothing to recommend him but Reaganomics. It's his only identity. If Reaganomics is discredited then he is too. The problem is that most people don't know that he was an architect of Reaganomics. And for me to use my commercials to attack him for that wouldn't work. The time to do that was right after the primary, and we didn't have the money for it. That was the time to educate the people on that point. Now, near the end, if we were to scream about Lehrman and Reaganomics on TV, no one would believe that it's anything but last-minute desperation. So we're sticking to the high road.”

Labor's man: *Union leaders like Ray Corbett (center), of the state A.F.L.-C.I.O., are behind Cuomo.*

And avoiding specifics as much as possible. Most politicians prefer to campaign without taking stands. So far, Cuomo has played this game well. In fact, he has been treating Lehrman as the incumbent—attacking the Lehrman economic plan as if Lehrman were already a (failed) governor.

“Look,” says Cuomo, “specifics are my strength. I'm a lawyer, a nitpicker, a footnote writer. But there's a premature specificity that hurts you in negotiating. You know, it is possible to run a campaign in such a way that it is almost impossible to govern if you're elected.

“Now I will be specific to a certain extent. I will herewith limit my options as governor drastically by pledging not to raise business, income, or sales taxes. That's far enough. And that's not a political posture. It's a practical position. I am not going to be God or king. There are other people with power in Albany. I have to deal with them. They all have their own agendas. If I go out front and spell everything out, it just hurts my bargaining position. Everyone wants to save face. That's why negotiations are best carried on behind closed doors. If I announce what I want in advance it gets everyone's back up. And it's already happened. In my economic paper there was a number for a cap on spending. I wanted it taken out but my staff didn't do it, so the paper was published with the number. It was 8.65 percent. Well, right away I got a call from Jerry Kremer [chairman of the Assembly Ways and Means Committee]. He said, ‘Mario, where'd you get that number? My number is nine.’ I had to tell him it was all a mistake. That gives you an indication of what I'm talking about. Lack of specificity can be the best government—rather than an evasion for campaign purposes.

“Now if I wanted to, I could play his game. He says he wants to reduce taxes 40 percent over eight years. Well, I could get up and say, ‘I've been around for a long time and I say we can only afford to cut by 12.5 percent.’ I could sell that. First, I'd use a number like 12.5 instead of 12. Right there it sounds thoughtful. The people would buy it. I honestly think I could get up and give a speech that's just mumbled gibberish and the people would buy it [the elitist Mario, Lehrman would say], but it would be a fraud. And, I repeat, it would be the worst politics because it would hamper my ability to govern.”

Now that's the way to make a case.

DESPITE ALL THIS, CUOMO has said enough for there to be real differences between him and Lehrman. These statements offer the programmatic choice promised by the candidates' differing ideologies.

● *The Economy:* Cuomo is doing his best to beat up on Lehrman's economic plan—and he's having some success. The two men can't seem to agree on a single budget figure, and both have studies to back up their interpretations. Still, there are significant areas of agreement. Both Lehrman and Cuomo want to eliminate the ravages of “bracket creep,” both are for phasing out the distinction between earned and unearned income, and both favor graduating the corporation tax for small businesses. And even Cuomo would like to lower the income-tax rates. But, then again, who wouldn't?

If one keeps in mind that Lehrman's tax-cut plans won't take effect until the budget is balanced, then there is very little major disagreement between these two candidates regarding revenues.

The rub is on the spending side. Both men want to increase state assistance to localities for increased police protection, but that's about as far as they go together—except for non-controversial items like getting a handle on the abuse of credit cards by state employees.

The philosophical clash is most acute when the talk turns to welfare. Cuomo supported the 20 percent increase in welfare payments in 1979. Lehrman thinks that was absurd. And while Cuomo repeats a favorite line—“We can both control government spending and still afford wheelchairs for those who need them”—Lehrman has more than a few words on the subject.

“When Mario recommended the welfare increase, New York State's welfare payments were already 50 percent above the national average,” says Lehrman. “I'm aware that when the increase went through there hadn't been one in years, but that was a lot of money. And at the same time, the police departments of the major cities were being cut.

“I believe everyone on welfare who can work, should work—except for the mothers of small children. Self-esteem and dignity come *only* from work. The

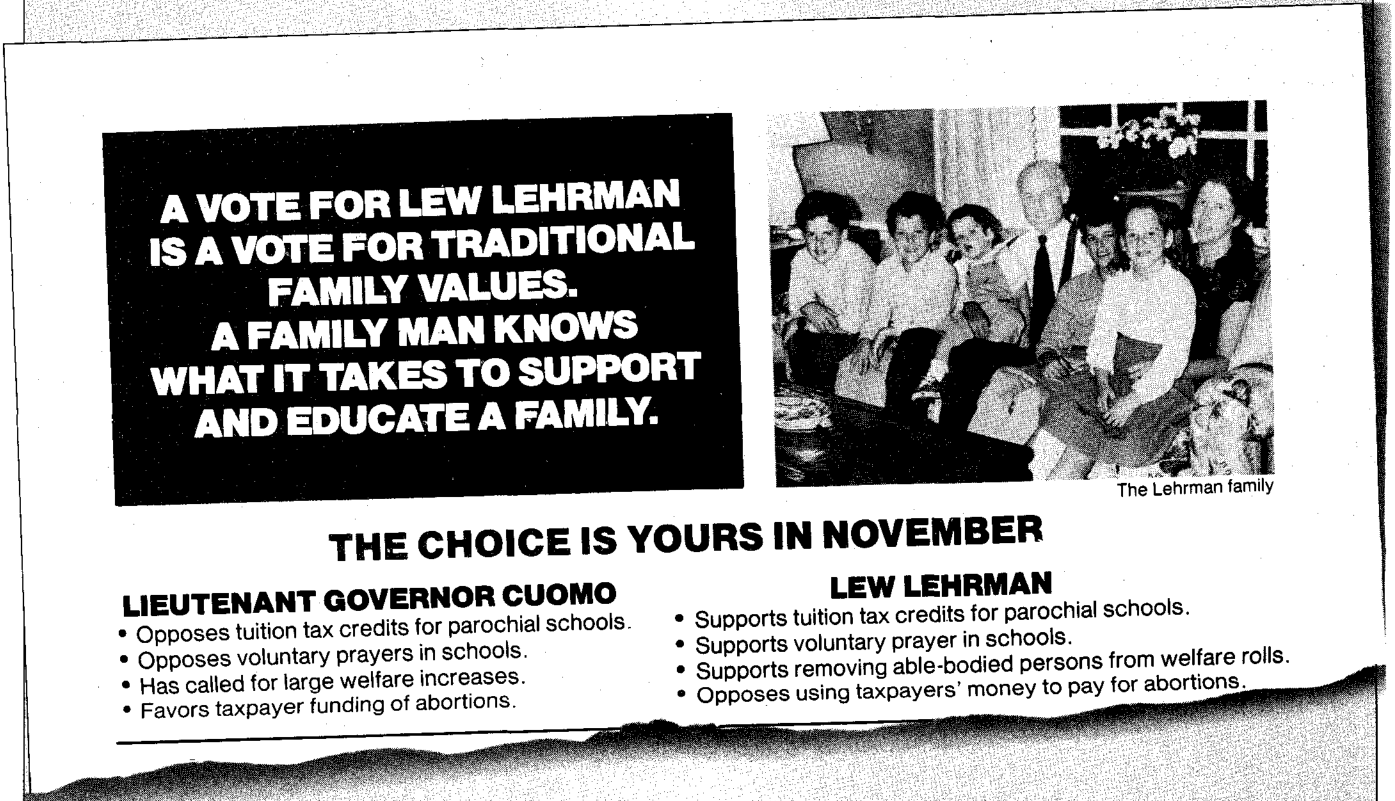
Photograph by James Nachtwey/Black Star.

OFF THE PEDESTAL

MARIO CUOMO IS RIGHT. LEW LEHRMAN *is* WAGING A negative campaign. "We're stalled at five points down," admits a Lehrman adviser. "It's hard to see any more positive stuff working for Lew. So the best we can hope for is that the negative will cut."

The dirty campaign consists of targeted mailings—to Roman Catholics, Jews, and independent voters. The most offensive one, and the one receiving the widest distribution, is being sent to Roman Catholics.

Every analyst agrees: The Catholic vote, which has been trending Republican and conservative for years, is trending back to Cuomo, an Italian-American Catholic. Even though Cuomo is as liberal as they come, the coreligionist pull is strong. "A lot of people are not following Cuomo's liberal philosophy," says State Senator John Calandra, the Bronx G.O.P. boss. "If Catholics are given the message on where Cuomo stands, I bet there would be sufficient erosion."



A VOTE FOR LEW LEHRMAN IS A VOTE FOR TRADITIONAL FAMILY VALUES. A FAMILY MAN KNOWS WHAT IT TAKES TO SUPPORT AND EDUCATE A FAMILY.

The Lehrman family

THE CHOICE IS YOURS IN NOVEMBER

LIEUTENANT GOVERNOR CUOMO

- Opposes tuition tax credits for parochial schools.
- Opposes voluntary prayers in schools.
- Has called for large welfare increases.
- Favors taxpayer funding of abortions.

LEW LEHRMAN

- Supports tuition tax credits for parochial schools.
- Supports voluntary prayer in schools.
- Supports removing able-bodied persons from welfare rolls.
- Opposes using taxpayers' money to pay for abortions.

A targeted message: *Lehrman's attempt to hold the Roman Catholic vote in the Republican column.*

The lead sentence in the mailing to Catholics says: "A vote for Lew Lehrman is a vote for traditional family values."

In part, the brochure is accurate. Cuomo does oppose tuition tax credits for parochial schools and voluntary school prayer. Cuomo does favor taxpayer funding of abortions. Lehrman's position on these issues is the opposite.

Then it gets rough. "Crime is worse than ever," says the green-and-white brochure. "When will the killing, robbing and raping ever end? It will end when Lew Lehrman is elected Governor."

(All of it? Instantly?)

CRIME WILL NOT PAY when Lehrman is elected, screams the headline. "It will still 'pay' to rob, murder and mug if the Lieutenant Governor becomes Governor. . . . Lieutenant Governor Cuomo wants to continue coddling criminals."

Then there is the flier game. When Cuomo spoke before a Jewish audience last week, it was an orgy of ugliness. One sign said: CUOMO'S FOR THE HOMO AND THE BIRDS.

"I'm used to that," says Cuomo, "but Matilda [Cuomo's wife] was there, and I could feel her almost ready to cry." A one-page paper was also distributed to the crowd. "Cuomo," it said, "will actively promote the Homosexual Movement which threatens our traditional morality. . ."

Lehrman denies knowledge of the flier but admits that he reviewed every line of the brochures. "It's not high politics," he says, "but there's nothing in them that's inaccurate." When I asked if crime would really "end" if he is elected, Lehrman said, "I don't remember that line."

Less dirty but still objectionable are a number of Lehrman distortions. In a TV spot, the Lehrman campaign says: "Cuomo favors releasing some criminals before their sentences are completed if prison space becomes tight, and when asked what the solution is Cuomo said 'There is none.' "

"Total nonsense," says Cuomo. "About releasing prisoners, I never said that. What I did say was if the prisons are jammed and some prisoners are, say, two months shy of release, they could be transferred to county jails for the remainder of their terms and thereby free up the maximum-security institutions for other offenders."

The distortion game is a two-way street. On the stump, Cuomo persists in trying to tie Lehrman to Reaganomics by saying that Lehrman claims that "Reaganomics doesn't go far enough." While this is technically true in the sense that Lehrman has indeed uttered the words, Cuomo fails to add that Lehrman means—and is careful to say—that he has always advocated a balanced budget *before* tax-rate cuts can be made. This is true on the state level as well. Cuomo is having a field day ridiculing Lehrman's tax-cut plans, but he avoids Lehrman's balanced-budget predicate.

Is all of this fair comment? Sure. That's what the First Amendment is all about.

But is it *fair* comment? Of course not. **—M.K.**

"...On the most emotional social issues, they split..."

welfare system has destroyed more families than war. Some of the elites believe it is a good idea to keep people in a dependent condition—to tax the middle class and subsidize hundreds of thousands on welfare. They began with well-intentioned ideas but they now have a stake in the perpetuation of the system no matter what. And now the system has become a vote-buying operation for the politicians and just a grand place for sociologists to experiment. The result is payments raised to the level where you're better off not working. In 34 of the state's 62 counties the average family of four on welfare receives more total revenue [including payments like food stamps] than the average family of four with one member of the household working.

"Very simply, I see the budget priorities differently than Mario. I'd budget less for welfare and more for police."

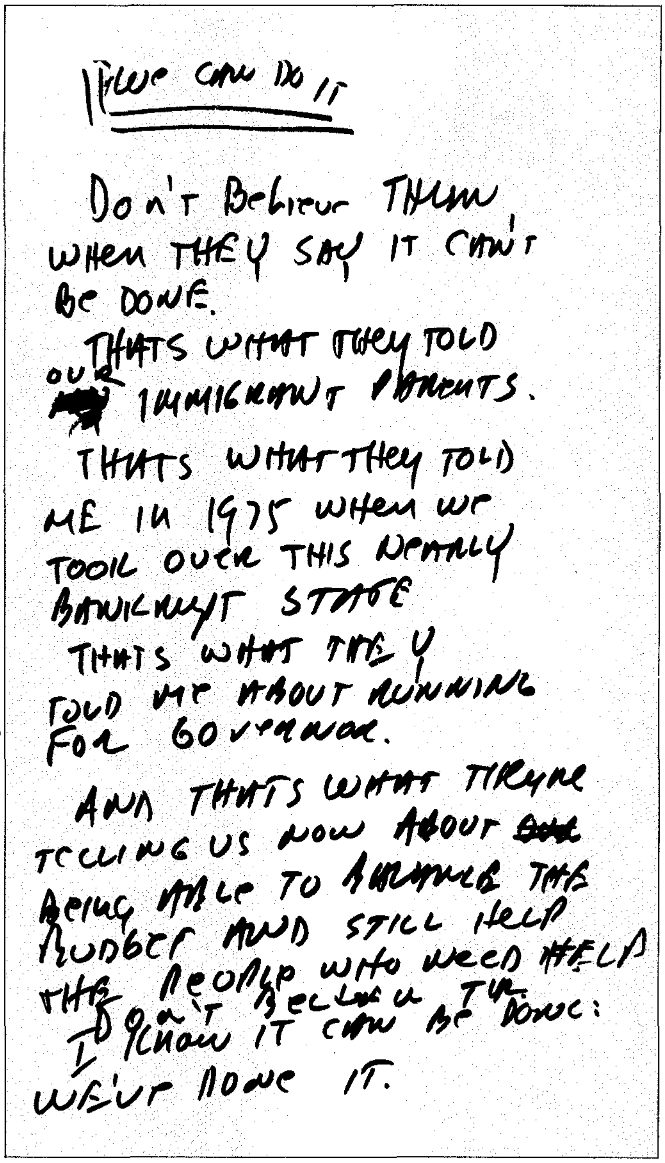
● *Justice:* In most respects, Cuomo's justice program—released last week—is a carbon copy of Lehrman's, which in turn is basically an accumulation of the best ideas of the past few decades. With both men on the record this year, maybe something will finally happen.

The one area of disagreement concerns judges—and the dispute is almost comic.

Lehrman persists in saying, simplistically, that he would appoint "tough-minded judges." On the other hand, says Lehrman, Cuomo "is on record as saying he *wouldn't* appoint tough judges." Lehrman's evidence for this is a 1977 New York *Times* story in which Cuomo is quoted as saying "When you start selecting judges because they are mean or tough, et cetera, you are apt to corrupt the system."

"This is all crap," says Cuomo. "What I've said and have been saying for years is that you're not allowed to take things like toughness into consideration when you're appointing judges to the Court of Appeals—which is the bench Lehrman is referring to. There are specific criteria for appointment: character, aptitude, and experience. You're not allowed to judge on the basis of tough or weak. You're not allowed to pick on the basis of philosophical predispositions. Lehrman either doesn't understand the rules or he does understand them and is being *deliberately* cynical."

"*Rules,*" says Lehrman, condescendingly. "If there are dumb rules—like there may be here—then change them. What I know, and what I think every New Yorker knows, is that the Court of Appeals has made a mockery of protecting defendants to the exclusion of victims' rights. That has to be changed. Period."



WE CAN DO IT

DON'T BELIEVE THEM
WHEN THEY SAY IT CAN'T
BE DONE.
THATS WHAT THEY TOLD
OUR IMMIGRANT PARENTS.
THATS WHAT THEY TOLD
ME IN 1975 WHEN WE
TOOK OVER THIS NEARLY
BANKRUPT STATE
THATS WHAT THEY
TOLD ME ABOUT RUNNING
FOR GOVERNOR.
AND THATS WHAT THEYRE
TELLING US NOW ABOUT
BEING ABLE TO BALANCE THE
BUDGET AND STILL HELP
THE PEOPLE WHO NEED HELP
DON'T BELIEVE THEM
I KNOW IT CAN BE DONE:
WE'VE DONE IT.

Home-grown ad: *Cuomo's script for a TV spot.*

● *The Social Issues:* On the most emotional issues of all, Cuomo and Lehrman split. Lehrman is for the death penalty. Cuomo ridicules both the penalty and Lehrman's support of it.

"He's just pandering," says Cuomo. "And there isn't a single study that shows that the death penalty deters crime. You want something tough? Okay. Life without parole."

If anything, abortion is an even more wrenching issue for these candidates. Both men oppose it personally. Both *wouldn't* prohibit it. But Cuomo favors the Medicaid funding of abortions and Lehrman is opposed. "The taxpayers should not be asked or forced to subsidize unrestricted abortions on demand," says Lehrman. "So I'm opposed to Medicaid funding."

Opposition is one thing. Action is another. Would Lehrman veto such a bill if it came to his desk?

I checked the tape of our conversation. When I asked Lehrman this question, he paused for 38 seconds. Then he said, "Yes."

Lehrman must be given high marks for stopping short of political expediency. He could have had the Right to Life line on the ballot. It was virtually his for the asking. And it is known that in a statewide general election the Right to Life line can be worth as many as 200,000 votes.

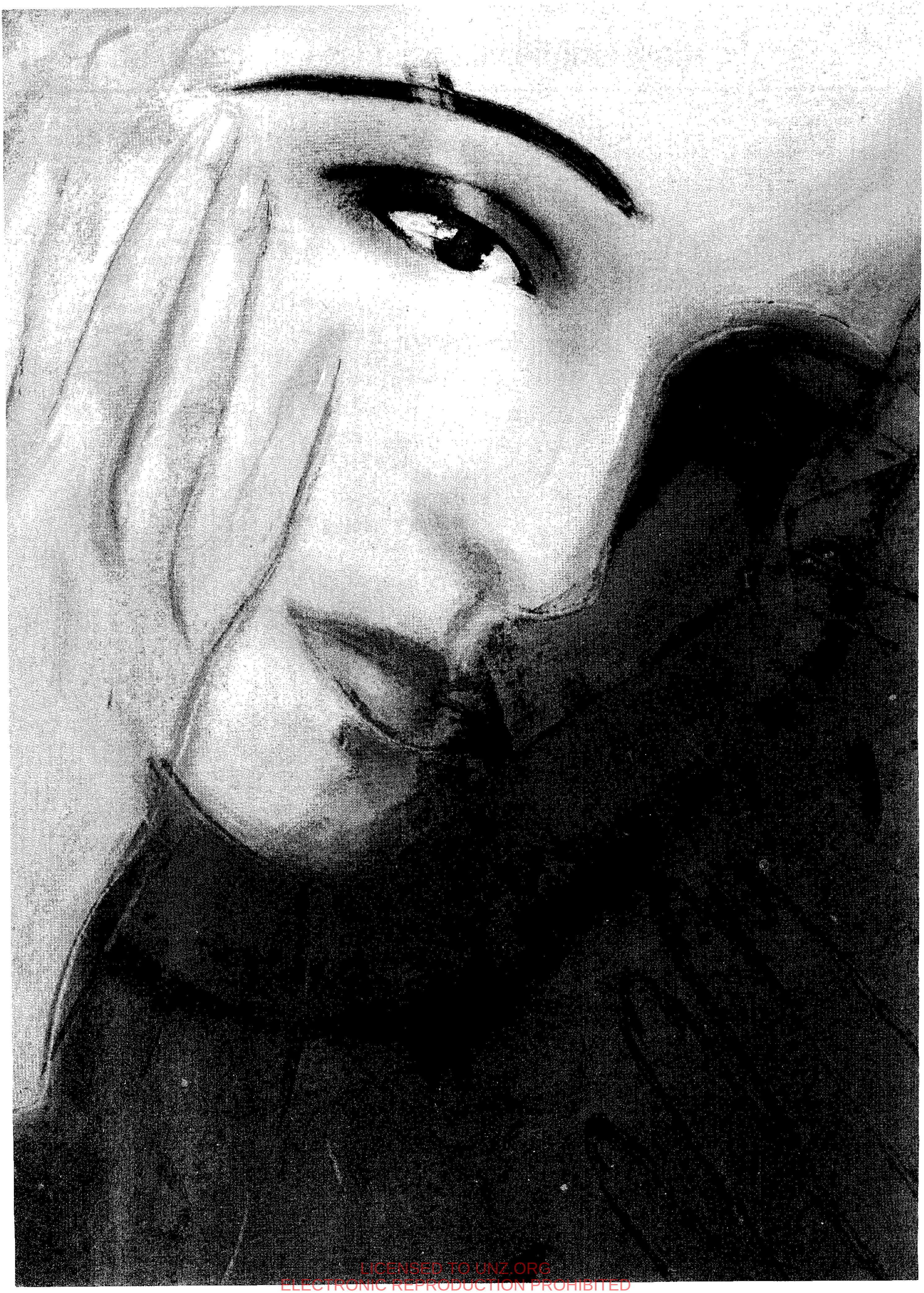
"Well, I just couldn't take it," says Lehrman. "Obviously I'm sympathetic to some of their positions, but not all [like the Lifers' desire to abolish abortions altogether]. Yeah, it would've gotten me some votes. But I'm not really in favor of what they want, so I couldn't do it."

NEW YORK may not see much substantive debate during the campaign's last week. And Mario Cuomo may have been correct when he told me recently at the end of a long day that "the race has become one of distortions and fluff. It's become a campaign of his distortions against what's perceived as mine."

And Cuomo is certainly right when he says that Lehrman has been ducking the only kind of debate that's meaningful in this campaign—the kind of free-for-all the two men engaged in a few weeks back when they both ignored the New York *Post*'s format at a candidates' forum.

"But the *Post* kind of thing is the only way to find out what we're really about," says Cuomo. "And where we fall down. Set speeches prove nothing."

Nevertheless, if you care, you *can* know where the candidates stand. It's not easy, but it's not impossible. And this year, for the first time in a long time, it's worth the effort. ▬



PRE-MENSTRUAL FRENZY

BY JENNIFER ALLEN

IT SEEMS THAT ONLY YESTERDAY MENSTRUATION WAS WHAT you had to run out and get Tampax for because you didn't have any in the house, and the only time you ever worried about your period was when it was late and you panicked.

The last time anyone heard about the menstrual cycle in any memorable way was back in the early seventies, when the women's movement had just about succeeded in scrubbing out its bad reputation. You didn't call it "the curse." You didn't say you were "on the rag." You didn't forgo swimming and biking and sailing and sex when you got your period. You didn't loll in bed whimpering about cramps. You were proud of your monthly flow, symbol of a strong and healthy womanhood. You learned to blithely say "Kotex" in mixed company.

Now, raise your hand if you've heard of Pre-Menstrual Syndrome—PMS for short. Of course you have. Lately, the affliction seems to stalk newspapers, magazines, and TV talk shows. Through their assorted efforts, we have learned that as many as 25 million American women have it, and that they suffer from a mind-boggling grab bag of cyclical symptoms that can begin as early as two weeks before their periods and can continue into them. These symptoms seem to include everything but a runny nose: mood swings, depression, irritability, bloating, food cravings, fatigue, dizziness, headaches, panic attacks, breast soreness, asthma, acne, clumsiness, alcoholic bouts, child abuse, conjunctivitis, epilepsy, forgetfulness, and the inability to balance a checkbook, make decisions, take dictation, cook food without burning it, remember where the children are, or find the way to a women's room.

In 1970, Dr. Edgar Berman, Hubert Humphrey's doctor, made a few million instant female enemies by announcing that menstrual cycles subjected women to "raging hormonal influences." Women, he went on to say, weren't fit to be presidents of banks because they could hardly be trusted to handle making a loan at "that particular period."

At the time, Berman's remark sounded Victorian, if not a little batty. But for some it's taken on a weirdly prophetic ring. Last year, in England, two women got their murder sentences mitigated after using PMS as a defense. Sandie Smith stabbed a barmaid three times through the heart; Christine English, a divorced mother, ran down her lover and pinned him to a telegraph pole.

From the network of PMS sufferers, you hear other PMS lore almost as grisly: the woman who tried to drown her baby, the mother who chased her children around the house with a .22 because they were getting on her nerves, suicide attempts, husband beatings, divorces. Lives smashed, kaput, because of the invisible beasts inside them. That's the way the women talk about it too: a "monster," a "Jekyll and Hyde" phenomenon—impressions not exactly discouraged by Dr. Katharina Dalton, the English clinician whose book *Once a Month* is a kind of lay bible on the subject. Chock-full of anecdotes, it tells of "the woman [who] throws a rolling-pin at her neighbor, a typewriter at her boss," or, oddest of all, "tries to bite off a policeman's ear."

PMS is not just feeding the tabloids; it seems to be making its way into the mainstream. It's not unusual, lately, to hear women speak of pre-menstrual discomforts as "symptoms" or tell you they're "pre-menstrual" or, in some cases, "PMS-ing." Husbands and lovers wave PMS articles in front of

Illustrated by Vivienne Flesher.

mates, triumphant: "See, I told you you go crazy before your period." PMS is even turning up in polite table talk. An architect whose wife is being treated for PMS recently boasted at a dinner party about her progress. But mention it in some settings and you'll clear the room. "So what?" snapped a young woman who overheard a PMS conversation. "Men still commit 90 percent of violent crimes—what's their excuse?"

Meanwhile, the sorority of sufferers is everywhere, and growing. At a support-group meeting in a Lincoln Towers office building, in Manhattan, six PMS-ers sit in a circle, nibbling on dried prunes and puffed rice—PMS snack food, meant to moderate symptoms—speaking in detail that would make the uninitiated blush. One woman tells of swollen ankles and depression; another of acne and getting lost in shopping malls; another, now recovering, of migraines and thinking she was going crazy; another of swatting her husband and suicide fantasies. "The isolation is the worst," says a travel agent who looks like Erica Jong. "I just want to talk to everybody I can about it. I've gotten two women who share my ski lodge interested in PMS."

In Durham, North Carolina, a woman with PMS plans a novel fund-raising event for her support group. For a dollar a whack, PMS victims and their family members can take mallets to an old car with an enraged woman's face and the words MISS PMS painted on it.

At another Manhattan center for the afflicted, a nurse asks an innocent visitor what her symptoms are. None that she can think of, says the woman. Well, says the nurse softly, "maybe you should consider a blood test. You may have it and *not know it*." The brochure advertising another center does its best to lure women into the sisterhood. If you have *any* of the cyclical symptoms, it reads, "you should be referred for evaluation."

PMS has spawned an entire subculture of victims, clinics, pharmacists, and organized boosters.

A lot of doctors are confused by all of this. Says Manhattan gynecologist Marcia Storch, "PMS is the 'hypoglycemia' of the eighties." One doctor shakes his head and compares those who run centers to "snake-oil salesmen."

And feminists are in shock. PMS as a legal defense is the perfect feminist's nightmare, the specter "of biology as destiny" come back to spook them just when they thought it was snugly wrapped in cobwebs. Gloria Steinem is concerned. Sybil Shainwald, chair of the National Women's Health Network, which is "unalterably opposed to PMS as a defense," is concerned.

Elizabeth Holtzman is concerned. A PMS case is now pending in Brooklyn, Holtzman's turf as district attorney. The defense lawyer is arguing that her client, one Shirley Santos, should be released from charges of battering her four-year-old child because she had PMS at the time. Liz Holtzman flew to Chicago to appear on the *Donahue* show because she was so concerned. "Believe it or not," she announced, "we've examined 3,000 medical journals ... and we have not been able to find any scientific evidence supporting the notion that a woman loses such control over her body [pre-menstrually] that she can't tell right from wrong."

"If this notion were accepted," warns Holtzman, "it could harm women in custody battles and divorce proceedings.... I could even hypothesize that it might justify violence against women: If a woman's out of control, you've got to control her."

IS PMS A DISEASE? A DISORDER? A BRAIN fever? Bigger than a bread box? Nobody knows. The smattering of research on the subject hasn't shown any sure connections to causes. But Dr. Dalton, a jolly, ample-looking woman whom fans call "the Julia Child of PMS," has been treating women for whatever it is for three decades. She theorizes that the syndrome is brought on by a deficiency in progesterone, the hormone produced by the ovaries to prepare the uterine lining for the fertilized egg. Many doctors and researchers dealing with PMS don't agree with this: Whatever it is, they say, PMS is probably a hormonal disorder on a higher, more tangled scale, involving hormones produced or affected by the hypothalamic-pituitary-ovarian axis. At any rate, hormonal upheavals such as those prompted by puberty, childbirth, or the use of birth-control pills seem to trigger PMS or to make it worse. Beyond these observations, the causes of PMS are anybody's guess—and everybody, it seems, is guessing.

"There are as many theories about PMS as there are grains of sand in an hourglass," says Gail Keith, a registered nurse and researcher at the University of Illinois. Depending on which expert you talk to, some form of hormonal disorder is credited with causing or exacerbating some or all of the following: deficiencies in magnesium, sodium, potassium, and assorted B vitamins; hypoglycemia, and poorly functioning prostaglandins, which are fatty acids formed by the body's cells. In turn, it is theorized, these problems cause the PMS symptoms.

Most doctors still treat women who complain of premenstrual symptoms with drugs or procedures that, PMS people say, are ineffective or actually harmful: antidepressants, tranquilizers, diuretics, birth-control pills, synthetic progestagens, and hysterectomies. The best remedies, they say, are dietary changes (low-refined-sugar, low-salt foods eaten at six small meals a day; no caffeine or chocolate), and for serious cases, 400 to 2,400 mg. of natural progesterone a day, most often taken in suppository form.

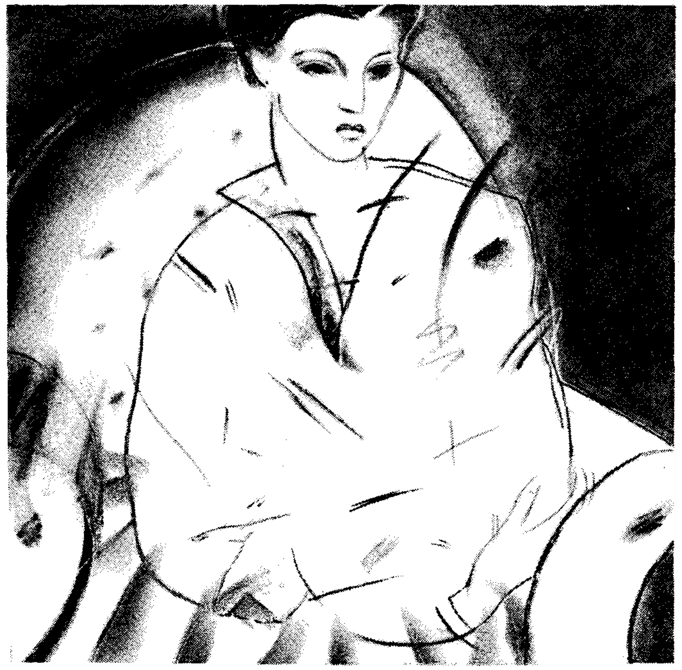
Progesterone is what serious sufferers want in the worst way. "All over the country," says Michelle Harrison, a feminist gynecologist, from Cambridge, Massachusetts, "women are screaming about progesterone, and their doctors won't give it to them." One reason is that progesterone hasn't been approved as a treatment for PMS by the Food and Drug Administration (the F.D.A. has approved it for irregular periods and uterine bleeding, but only in five- to ten-mg.-dose injections). In addition, some studies have shown that it causes cancer in rats and beagles. Moreover, there have been no scientific studies proving progesterone more effective than a placebo. In fact, one four-month British study shows that progesterone was no more effective than a placebo on a group of PMS women, but critics complain that the subjects weren't tracked long enough. "I want to see someone else use it on their patients," says Dr. Storch. "It's a matter of waiting to see." "We don't know whether progesterone is making up for a deficiency, like insulin, or acting as a drug, like aspirin," says Dr. Harrison. "I treat people with it because sometimes it works."

But PMS sufferers don't want to wait for the evidence about progesterone to come in. At the Premenstrual Syndrome Program, in Lynnfield, Massachusetts, the first PMS treatment center in the country, women are distraught even about waiting to hear if they'll be considered for progesterone therapy. "They're absolute basket cases: 'Did I pass? Did I pass? Did I make it?' " says one former patient. Women, says Dr. Louis Keith, an ob/gyn professor at Northwestern University Medical School, "are coming and begging for it."

PMS HAS ALREADY SPAWNED AN ENTIRE SUBculture—the women who are demanding treatment, the pricey clinics that serve it up, and the pharmacists who are doing a brisk business in progesterone. The syndrome also has its own organized boosters—armies of women who've seen the light and want to share it, a kind of PMS-liberation front.

"What do I have to do to have them take it seriously?," Virginia Cassara says of the medical community's attitude toward PMS, "commit hara-kiri on my uterus?" It's in part this gift for rhetoric that has made Cassara, 39, a handsome, forthright social worker, from Madison, Wisconsin, something of a PMS celebrity.

Cassara is co-founder of PMS Action, a group whose goals are educational and evangelical: teaching women and doctors to recognize PMS when they see it. Cassara feels the disorder demands "an activist health-care approach."



A PMS veteran (she attributes her divorce to PMS, and soon after journeyed to England for Dr. Dalton's treatment), Cassara crusades around the country giving speeches, training women to lead support groups, doing emergency counseling for those in the most dire condition. She lives and breathes PMS: The license plate on her Plymouth Horizon reads PMS AXN; tacked to a wall in her office is what may be the first piece of printed pre-menstrual humor, a birthday card that reads, "The secret to birthday happiness is learning to accept the aging process as something as beautiful and natural as premenstrual tension."

From offices on the outskirts of Madison, Cassara, her partner, counselors, and several volunteers work to spread the word. Two "intercepters" sit in one corner, taking calls from women who want information sent to them. Nearby, two other women sort bundles of letters—the group has gotten 30,000 so far—and prepare packets of books and pamphlets to send back. Down the hall, social workers counsel women on the phone and in person for fees ranging from $30 to $50 per person, based on income. These fees, plus sales of printed material, are part of PMS Action's $300,000 annual budget. "We want power," says Cassara, "and you need money to get it."

Cassara's talk is sprinkled with seventies liberation jargon: Physicians need their "consciousnesses raised"; PMS women need to "come out of the closet." (She means it literally as well. "I've worked with several cases who went into the closet and didn't come out when they had PMS," she says.) She feels that PMS should be in every medical-school curriculum, and in everyone's vocabulary—she's even toyed with an idea for a bumper sticker that would read, HONK IF YOU'VE HEARD OF PMS. And she believes that it will become "*the* feminist issue of the eighties" once feminists realize that what's at stake is not whether PMS exists or not, but whether it is treated properly.

PMS Action's first loyalty is to the consumer. "We tell women not to blindly trust doctors. Ninety-nine percent of the time, if women don't get the right information, they're going to be maltreated." Cassara's counselors are armed with referral lists of doctors in various states who meet her standards for responsible treatment, and they'll actually accompany a woman to her doctor to see that she's treated right. Cassara is an ardent progesterone fan; most doctors on the lists are those who are amenable to progesterone therapy. "The whole diet/exercise thing," she says, "can be a real guilt trip for women."

Cassara's allies are a ferociously energetic bunch of missionaries, women on progesterone who make up a loose network. One of them is Jody Dupuis, who lives 30 miles west of Boston and is taking a year off from college to spend her days fielding phone calls from women and finding out about doctors who will treat them. "I'll pick up the phone, and there's this meek little voice at the other end saying, 'Jody, you don't know me. . .' If I could talk on the phone fifteen hours a day, I would." Dupuis spends a lot of time swapping information with PMS Midwest, in Kansas City, Missouri, which holds information meetings and will shortly sprout into several neighboring states, and the PMS Awareness, Education and Support Center, in Minneapolis, where twelve volunteers work out of their homes.

The most ambitious support network is probably that sponsored by the American PMS Society, with 500 to 600 women on its mailing list and 65 women starting support groups. Support-group leaders receive a "leader package" with instructions on how to run a meeting and take minutes; minutes are mailed back to the home office in Durham, where volunteers read them and return advice and suggestions. Free-lance writer Patty Cannon, a co-founder of the society, works out of Salt Lake City. Here, ten support groups try to help sufferers overcome guilt feelings about falling short of the Mormon Church's pioneer ethic. "When something does flatten you out, it can be devastating," Cannon says. "Other women can be real critical."

ONCE YOU LEARN ABOUT PROGESTERONE treatment, you begin to appreciate how badly off some women must be: No one would use this stuff unless she were desperate. Taken vaginally, the suppositories leak, and users must wear a sanitary napkin at all times; inserted rectally, they tend to stimulate a bowel movement and get expelled. Progesterone powder, sold in capsules and sprinkled under the tongue, tastes bitter. Some women insert the capsules into their vaginas, but the powder is gritty and makes intercourse no fun. Another alternative is a gluey-looking liquid invented by two Wisconsin pharmacists. With what looks like a turkey baster, users insert it into the rectum. The pharmacists say this method is better than most, but some women have a hard time bringing themselves to try it. One other method is by injection.

Some PMS-ers on progesterone seem to have passed beyond a doctor's counsel, so to speak, to know more about their treatment than even the agreeable doctors who've put them on it. At one support group's information meetings, the leader passes out lists of experiences of women on progesterone that, she says, doctors either deny or don't know about. "They're real weird things," she says. For example, "for the first month you feel marvelous, and the second month you absolutely crash. Most women only start to regulate by the third or fourth."

Jody Dupuis agrees that other women offer the best advice. Only by chatting with them did she discover that others were getting vaginal infections from suppositories, as she was. She's switched to the capsules, which she takes most days of every month. But they've also had a side effect she didn't anticipate: She bleeds, lightly or heavily, every day, every month. A friend of Dupuis's found that taking progesterone only in the pre-menstrual period, the time for which it is normally prescribed, nudged all of her symptoms into her formerly symptom-free time. "Every one—swollen stomach, achy underarms—the whole jazz, just moved. It was months before I discovered that was happening to everyone else." Now she takes 400-mg. capsules four times a day, all month. The only problems are the dizzy spells she gets after taking them, when "you feel you can hardly walk across the room."

The dizzy spells one woman gets after taking progesterone make her feel she can hardly walk.

Another progesterone taker found in talking to others that one of her side effects—the suppositories were making her vagina swell so much that she had difficulty walking—was shared by others. She switched to capsules. User Ricki Weiss, on the other hand, found that the capsules actually made her symptoms worse, and she is now on injections. Her husband gives her shots several days a month. "My tail really hurts. Sometimes I can't use the shots because one side is just too bruised. But when I go off, I crash and have to take tons of suppositories to make up for them." For extra relief, she's even tried slathering the injectable liquid on her arms and neck. She hasn't had a period since starting on progesterone treatments five months ago.

It's possible that some of these women are simply taking too much of the hormone and that the side effects they are experiencing are the result. And one can't help but wonder why their doctors haven't suggested this to them. "We're scared to death," says Weiss. "We don't know what we're doing, but the medics aren't helping us."

Dr. Harrison uses a consent form listing possible side effects that's enough to make anyone think twice before using progesterone. The list includes delayed or early menses, heavier or lighter menses, loss or gain in weight, increased menstrual cramps, change in sex drive, euphoria, and faintness. And it mentions the possible links to cancer in animals. Though she hasn't added it to her form yet, Dr. Harrison also speculates that there may be a question of addiction. In some cases, women seem overly fond of their progesterone. "Sometimes they find themselves taking too much of it," she says, "but the 'addiction' usually goes away when they get their periods." Some researchers agree that there is evidence to suggest that progesterone has a druglike effect on the central nervous system.

"I leave it up to the women," says Dr. Harrison. "Research results on the possible cancer connection and other long-term effects of progesterone use won't be in for at least twenty years; in the meantime, women have a right to take the risk." But she also urges patients to try other solutions—diet, stress reduction, vitamins—before dashing to have their prescriptions filled. "Women come to me from across the country not for consultation but because they've heard I'm a doctor who gives progesterone. Usually I say, 'All right, you can have it, but you'll have to hear me out first.'"

Though doctors are duty bound to warn patients of the risks involved in taking any drug for a non-approved use, it's cloudy whether most of them are warning women about progesterone—or even whether they themselves know the possible side effects. The Lynnfield center uses consent forms, but Dr. Harrison says that she hasn't heard of anyone else doing so. James Hovey, president and founder of the National Center for Premenstrual Syndrome and Menstrual Distress (with facilities in New York, Boston, Memphis, Tennessee, and Los Angeles), says his doctors have been giving out consent forms since his centers opened, but two of his doctors told me they don't use them. Most doctors I spoke with who prescribe the hormone mentioned only "slight euphoria" as a possible side effect, and said it happened only rarely. This was backed up by some women who report that they haven't any side effects at all. "The American public is hung up on side effects," says Dr. Keith, a believer in Dr. Dalton's work. "People should realize you don't take anything without side effects. So what? You have to balance the risk with the benefit. We're not dealing with matters of life and death here."

As for the cancer studies on beagles and rats, Dr. Ronald Norris, the psychiatrist at Tufts University Medical Center, who founded the Lynnfield program, has this to say, "All sorts of things cause tumors in beagles. There's never been any association showing a relevance to humans. Dr. Dalton has been using progesterone since the fifties," he adds, "and last year, a million and a half suppositories were sold in England. So where are all these women who are getting all these cancers?"

BECAUSE PROGESTERONE IS NOT AN F.D.A.-approved drug for PMS, the agency seeks to prevent its large-scale manufacture and interstate marketing and distribution. However, a doctor can prescribe a drug in whatever dosage and for whatever purpose he sees fit—even for an unapproved use (though most doctors are very cautious about doing so), and a pharmacist can fill that prescription.

The problem for doctors and patients has been finding pharmacists willing to compound progesterone treatments. Suppositories, capsules, and liquids must be made from scratch by a pharmacist—from progesterone powder, derived from yams or soybeans. Since pharmacists don't do much old-fashioned, time-consuming compounding anymore—most drugs are manufactured by drug companies and all the pharmacist has to do is bottle them—only a few pharmacists were willing to take the trouble until recently. Now, with the bounding numbers of PMS patients needing treatment, many pharmacists have decided that the progesterone business may be worth their while.

In a spanking-new wood-paneled office in Madison, Wisconsin, young pharmacists David Myers and Marla Ahlgrimm compound progesterone all day long, in three different forms: suppositories, capsules, and their rectal liquid. Myers and Ahlgrimm both used to work at what Myers calls a "traditional pharmacy in town." Last April, after months of making progesterone products at the drugstore, their PMS business was mushrooming so fast that they quit their jobs and opened their own business, called Madison Pharmacy Associates.

Behind the wide white counter where they work are stacks of addressed boxes waiting for the mailman—the day's shipment of progesterone to some of their 800 to 1,000 female customers across the country. It is quiet in here this sunny fall afternoon. The reason it is quiet, says Ahlgrimm, who is soft-spoken and flaxen haired, is because she and David have taken the phone off the hook for a few minutes' rest. Otherwise it rings—straight through from nine to five o'clock or later—with "fine-tuning questions" from women on their progesterone: how to use it, how much to take, and when to take it.

Myers and Ahlgrimm are devoted to what they are doing. Myers's wife is a PMS sufferer, and Ahlgrimm, an ardent feminist, feels that helping victims feel better is "a cause." They are more than generous with their time, too: They usually spend at least twenty minutes on each phone call with a customer, and women are encouraged to come in and talk to them in person. "You've got to work individually with a woman," says Ahlgrimm. "You can do more harm than good if you don't really follow her."

But progesterone is also good business. About a month's supply of the rectal liquid costs $32.10; a box of 400 mg. suppositories that last roughly the same time costs $55.00 (that's $1.10 per suppository: Prices across the country vary from $1 to around $2.75 or more). With more than 800 customers, it's no wonder that the pharmacy has had to hire two people to help with the bookkeeping.

Most of the PMS women I spoke with have found one pharmacist who is at least considering compounding the treatment; several women active in PMS-education groups reported that pharmacists are calling them for information. Some druggists don't know the first thing about compounding the hormone. "I've had pharmacists call who don't know what natural progesterone is," says one woman. "I have to tell them to go look it up." For pharmacists short on know-how, however, help is already at hand. A small, year-old Houston company called the Professional Compounding Center of America makes a product called Apothakit, a package sold to pharmacists that includes all the ingredients for making suppositories. The "progesterone line," as the company's general manager calls it, is sold in two sizes—enough supplies to make 33- or 99-dozen suppositories—to 130 pharmacists in 40 states. "I'm looking at a map right now," the manager told me over the phone, "and there's a pin in practically every major city."

There is a gray area between compounding and manufacturing a drug, and it's an area that is of concern to the F.D.A. When a pharmacist's business gets big enough, even if he is compounding the hormone to fill personal prescriptions, the F.D.A. may consider the pharmacist in possible violation of the law.

Meanwhile, the agency has put on hold all applications for approval of double-blind controlled human studies that would attempt to prove or disprove the safety and efficacy of progesterone for treating PMS. In part, says Dr. Solomon Sobel, director for the endocrine-drug division at the F.D.A., this is because of possible cancer links. Sobel says that there are new studies soon to be released of research on beagles that raise more questions. But National Center director James Hovey is readying a suppository-manufacturing plant in Massachusetts, and he and British suppository company L. D. Collins are among those sponsoring applications to the F.D.A. for permission to conduct studies on humans. Two researchers I spoke with said other drug companies are "toying with the idea." (Upjohn, the American company that makes progesterone powder, is "interested but not ready to commit.") If research is given a go-ahead, and studies show progesterone to be safe and effective, it could well be approved for manufacture. Progesterone can't be patented, but the hope, says David Archer, former chairman of an F.D.A. advisory committee, is that "it will become just like toothpaste. Ten percent of that market is a hell of a lot of money."

THE SMALL TIDY SUBURB OF LYNNFIELD, MASSAchusetts, is a kind of mecca for serious sufferers. The Premenstrual Syndrome Program has treated more than a thousand women from all over the country in its two years of operation. Its spacious offices, in a brand new business building, are decorated with plants and prints. The stirrups on the examining table are covered with mittens; in the large conference room is a box of Kleenex for women who may be pre-menstrually weepy.

Women pay $325 for their two visits to the center. At the first visit, groups of about ten women take a series of psychological and physical tests, including blood tests that measure hormone and blood-sugar levels, clotting, and thyroid and liver function, and have a gynecological exam. The nurse gives a talk about changing dietary habits and sends the women away with menstrual charts on which to record their monthly symptoms for two months. When they return, depending largely on whether their charts show that they are experiencing severe cyclical patterns of distress, they are given prescriptions for progesterone.

Most other clinics and programs that are cropping up—my last count was twenty—follow the basic procedure of Dr. Norris's program, with variations in price and in the focus on nutrition. The PMS Medical Group at Lincoln Towers, in Manhattan, offers a session with a nurse, a physical by an obstetrician, and phone follow-ups, for $225; Hovey's National Center, whose New York office is located above a coffee shop on Third Avenue, offers two interviews and a gynecological checkup for $265; blood tests are extra. Menstrual charts are also extra—$2.50 for the piece of paper. Some first-time patients are interviewed by Hovey himself, a thickset, bearded man in his thirties who says he is "a scientist and a businessman." Hovey says he has a B.A. in public health from U.C.L.A., but the university's records show that, aside from Extension courses, he attended for one term only.

The Long Island Center for Premenstrual Syndrome, in Great Neck, gives customers a group interview with a psychologist, a gynecological exam, and two or three other visits for $300 (lab fees are $79 extra). The Renaissance Center, with swank peach-and-cream-colored offices on 57th Street, in Manhattan, treats its PMS patients with a "whole person" approach; extensive testing is done for vitamin and mineral deficiencies, but monthly progesterone injections are offered to some women as "short-term therapy." Tests, exam, and lab fees run anywhere from $250 to $400. Injections are extra. In addition to exams and tests, some centers offer psychological counseling—a clinic in Phoenix, Arizona, includes six group-therapy sessions in its package, for $90—while others stress nutrition and self-help. Several West Coast centers sell a product called Optivite, a vitamin-and-mineral supplement that costs about $13 for a three- to four-week supply.

Studies show that women who've been told they are pre-menstrual actually have more symptoms.

Assessing the value of the medical care women are getting is tricky. On one hand, kindly staff members and the sight of other sufferers are soothing to women who invariably say they have felt isolated, been mistreated by doctors, and believed they were crazy. On her first visit to Dr. Norris's Lynnfield clinic, one woman says, the group of patients were "hugging and kissing and holding each other, and the nurse couldn't get a word in edgewise." One center even has an understanding answering machine: The office is closed, a meaningful-sounding man's voice tells us. "However, your call is very important to us."

On the other, some doctors treating PMS patients privately wonder about the extensive exams and testing. None of the tests can "tell" if a woman has PMS, since its causes aren't known. Even if hormone levels are tested several times, only the most serious imbalances will show up, ones that mean a woman suffers from something far more detrimental than PMS. "What they can show," says Dr. Harrison, "is if 'grossly' things are okay or not. It's the same as looking at a whole person." The same thing goes for all the blood and psychological tests. "Primarily," says Dr. Norris, "they're to make sure we're not missing some other disorder." Some of this sort of testing is probably warranted—the clinics are seeing women for the first time and they don't have records of all of their medical histories—but some may be unnecessary. Los Angeles gynecologist Lloyd Greig, who sees PMS patients in his private practice, gave up doing most testing because he and "all the physicians I talked to had been getting back perfectly normal results." Besides, he adds, "these ladies have been through it already. They've spent a lot of money on tests before they come to us." Dr. Harrison, who charges $90 for an office visit, agrees: "My feeling is that we're dealing with a basically healthy population. I often wonder why I'm doing a physical exam, except as a way to get to know the patient."

Some of the programs make much of the fact that they take pains to tell a woman how to chart her menstrual symptoms and to explain diet and vitamin tips that may eliminate any need for progesterone. Charting isn't difficult, however, and many of the health suggestions can be gleaned from the several paperback books that discuss pre-menstrual syndrome. Finally, some of the more successful clinics are growing so fast that the personal touch is getting lost in the traffic. Several women told me their visits to Lynnfield had an "assembly line" feel; even its fans agree that phone lines are sometimes busy for days at a stretch. ("When I'm PMS-ing," said one woman, "that's really hard.") Dr. Norris is also largely unavailable to patients these days; he's busy writing a PMS book for Scribner's, doing the groundwork for setting up three more clinics, planning a December seminar in Houston to teach professionals about PMS, and consulting to L. D. Collins, makers of progesterone suppositories.

"These women are very, very gullible," says Dr. Greig. "It's very easy to sell them anything."

MOST RESEARCHERS agree that for some women the menstrual cycle can be a serious problem, for whatever mysterious reasons—and all you have to do to believe it is listen to some of the hair-raising stories women tell of lives disrupted by chronic PMS. But there's something scary, too, about the institutionalization of PMS. When are pre-menstrual discomforts—and rare is the woman who has none—"symptoms" of a "disorder"? Belita Cowan, executive director of the National Women's Health Network, feels the legitimizing of PMS by the medical community has a déjà vu feel to it. She points to the evolution of menopause as a "so-called health problem. By the 1970s, a normal life-cycle progression had turned into a supposed syndrome, which finally became a disease called estrogen deficiency."

That people are suggestible can't be overlooked, either. Researcher Diane N. Ruble has found that women who have been led to believe they are in their pre-menstrual phase actually experience more pre-menstrual tension; sociologist Karen Paige reported that women's pre-menstrual and menstrual complaints varied according to religious and cultural backgrounds. (Catholics were most miserable, Jews were next, and Protestants brought up the rear.) Other studies show that both men and women, if they believe that a woman is in her pre-menstrual phase, will link her actions to her menstrual cycle. It's not unreasonable to wonder how many women now believe they suffer because they have been told they do—or because it's a comfort for some to nurse a complaint. And PMS has already become the ailment of last resort for some women who may simply be depressed or disturbed for reasons that have nothing to do with their periods. One doctor said there was a stretch of time when "every woman who was a little crazy was coming in here for the 'magic bullet.'"

It's too soon to tell what will come of this PMS fever. The arrival of PMS is certainly a godsend for some truly afflicted women. For others, it may be just the excuse they've been waiting for. ■

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The Cadet and the

By Michael Daly

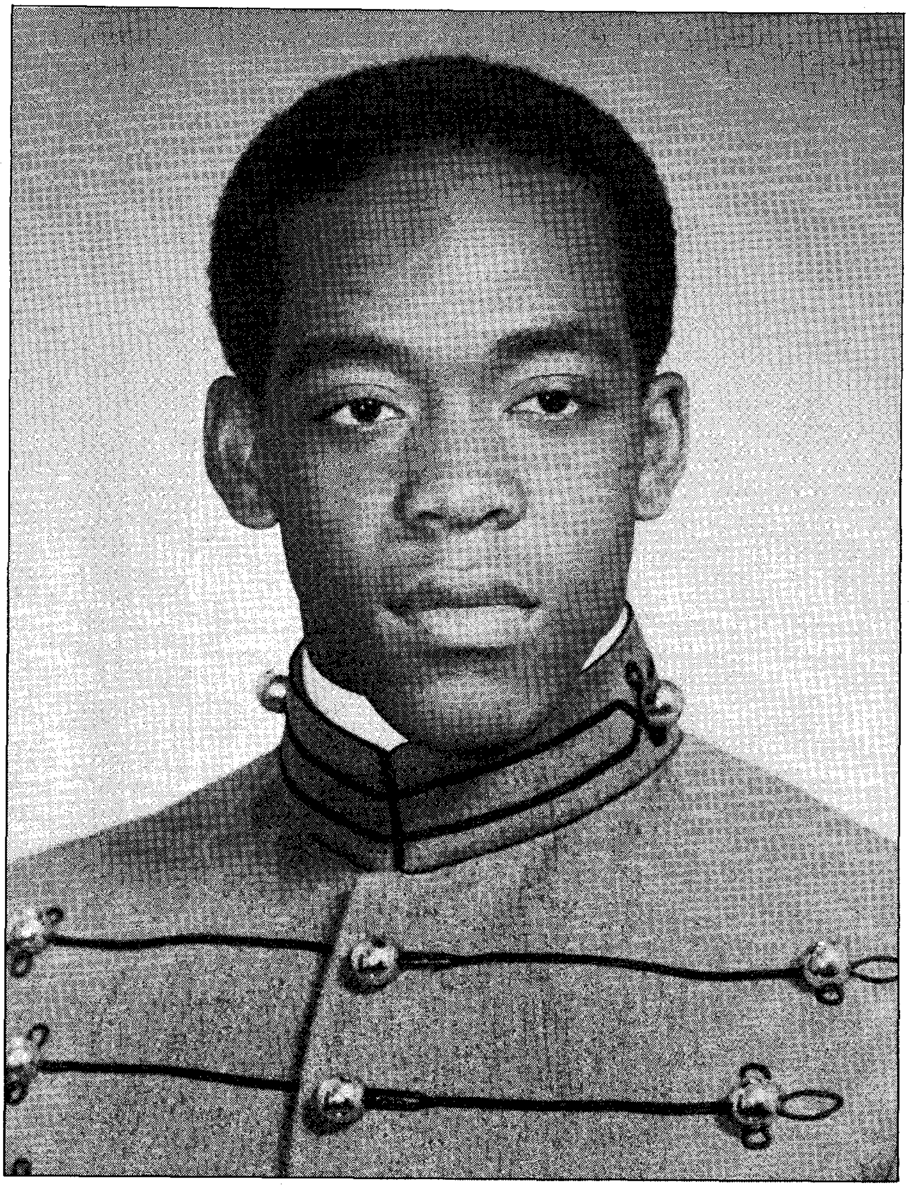
A PISTOL FIRED ONCE, AND THE young man with blond hair and blue eyes crumpled to the sidewalk. As he slipped into unconsciousness, his girl friend jumped out of the Mercedes and started to scream. Lights began to flick on in the tenements that line this block in Harlem. The girl kept screaming over the still form of Rick Rasmussen, of Westhampton Beach, Long Island, the former surfing champion of the United States.

A black Toyota roared up the block and disappeared around the corner. At the wheel was Vincent McCall, a 23-year-old from Harlem who had worked his way to an appointment to West Point. A chance encounter on this warm night in August had embroiled this cadet in a drug deal with a surfer from the Hamptons. Somehow, what began with the temptation of a few quick dollars had ended with the surfer sprawled on the pavement and the cadet speeding away from the scene of a shooting, checking his rearview mirror for the flashing lights of a police car.

The morning found Rick Rasmussen in the intensive-care unit at the Presbyterian Hospital. He was raised in a house with a swimming pool in the backyard and the ocean just down the road. He started surfing when he was eleven, and his entire life became focused on that moment when the wave catches the board and shoots it forward. At nineteen, he became a champion. A surfer named James Breslin says, "From New York to Florida, there was nobody who would challenge him. They'd see the way he rode the waves and they'd know who he was." Then drugs joined this life of sun and sea. And now, at the age of 27, Rick Rasmussen lay in a hospital bed, his hands twitching and his knees jerking up to his chest as he swam through the darkness of a coma.

A few blocks away, Vincent McCall was sitting in his uncle's apartment. He remembers that he clutched a Bible and prayed for Rick Rasmussen. Vincent also prayed for himself. He had come so far that it had seemed as if nothing could stop him. Then a final test had come, in the person of a young man with blond hair who wore a gold wristwatch and drove a Mercedes and had a beautiful girl friend. Now, it seemed that Harlem might claim Vincent McCall after all. A champion of the streets had met a champion of the waves, and both tumbled toward ruin.

"Things can happen so fast in just one night," Vincent McCall says. "Nobody meant for this to happen. I was just coming from the movies and somebody made me an offer and I couldn't say no."



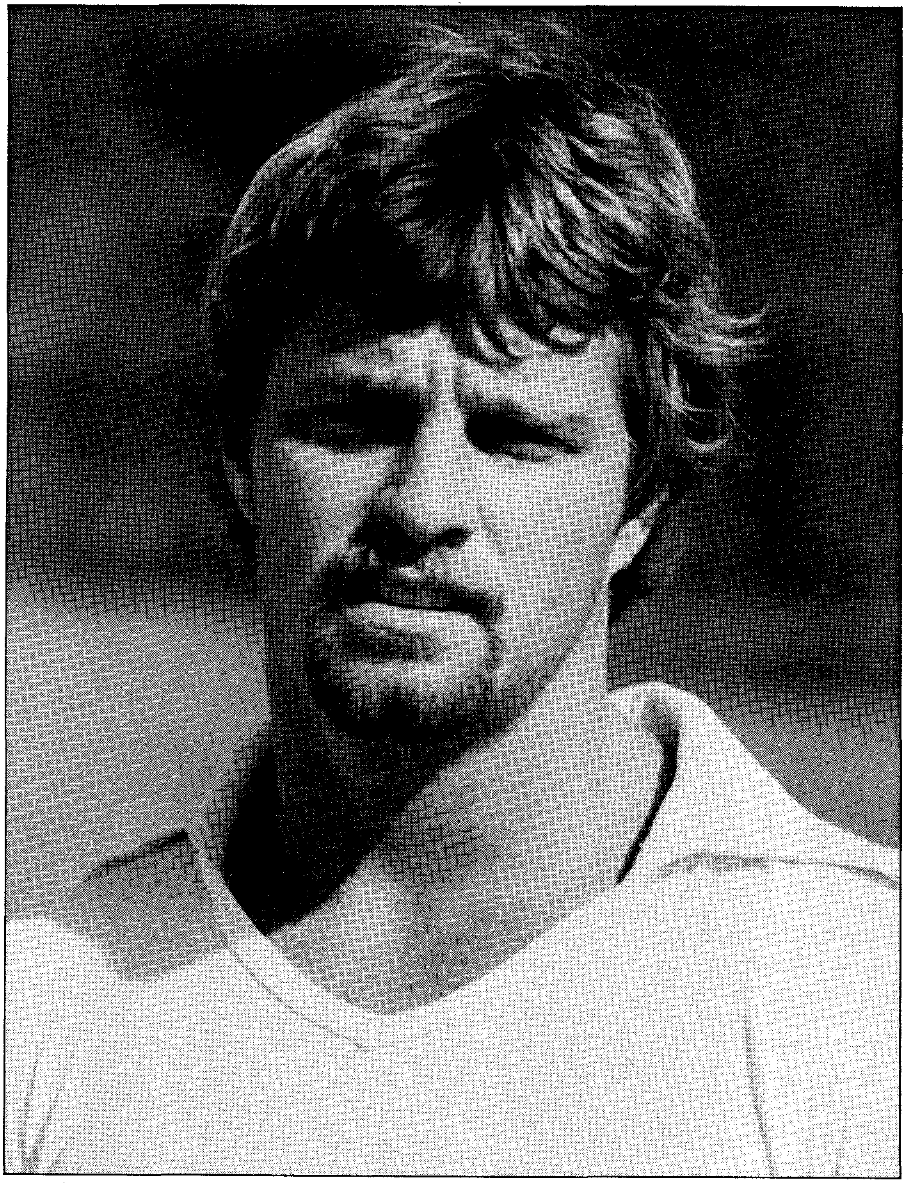
Vincent McCall: *After seeing one side of life in Harlem, he worked his way into West Point.*

VINCENT MCCALL WAS BORN on July 15, 1959, in the town of Lumberton, North Carolina. His father was a soldier who had gone to high school with Muhammad Ali, in Louisville, Kentucky. After Vincent's birth, the father left the army. As there was no work in Lumberton, the father moved the family north. In Baltimore, he took a job at a Pantry Pride bakery. The family moved into an attached house on the edge of town. Vincent remembers capturing a praying mantis in a patch of woods near the house. He also remembers an hour-long fight he had in the fifth grade with another child. He came home battered and bleeding. Vincent says, "I had a hot bath and my father told me, 'You did good. If there's a fight, don't run away. That's all I ask.'"

When Vincent was twelve, the father left his job at Pantry Pride and the family moved to New York. Soon after, the father and mother separated, and Vin-

Surfer

Their Paths Crossed And Two Lives Crumbled



Rick Rasmussen: *He learned surfing in the Hamptons and went on to a U.S. championship.*

cent found himself living in a three-bedroom apartment on West 115th Street. There was no heat in the winter. On many days, there was no food. Vincent says, "I can remember for sure being hungry. I can remember going to sleep with nothing to eat. The first day I was there, I cried. I just hated the dirtiness. I felt shameful living in Harlem."

Whenever he could, Vincent escaped downtown by subway. He went to West 90th Street, and a boy there taught him to ride a unicycle. Sometimes he played hooky and strolled Fifth Avenue. He went into the F.A.O. Schwarz toy store to watch the electric trains. "I wanted to come downtown and I didn't want people to know if I was from Harlem or Long Island," Vincent says.

At the time, his block was controlled by a sixteen-year-old drug dealer named Robert Void. Vincent remembers that Void had amassed a fortune of some $500,000 that included an $11,000 car and $30,000 worth of rings. Vincent says, "He had everything. He ruled with an iron hand. Whatever Robert said, that was it."

One afternoon, Void turned to Vincent and ordered him to fetch two sodas from the corner store. Vincent stood silently and stared at Void. Vincent remembers, "I didn't care if he was my idol. I wasn't going to let him boss me." For a moment, it seemed as if Vincent was going to meet the same fate as a number of other people who had defied Void. Then Vincent heard Void say, "Would you go to the store for me, *please?*" Void handed Vincent a $10 bill and told him to keep the change.

From then on, Vincent spent most of his free time with Void. He served as Void's good-luck charm, and Void paid him $100 a week to stay out of trouble. Vincent entered Manhattan Vocational-Technical High School but seldom went more than three days a week. He says, "Nobody I knew was going to school. It didn't seem to make a difference. You go to school, and you come back to Harlem."

In April 1975, Vincent went with Void to a pool hall off Lenox Avenue. A man spilled some wine on Void. A fight erupted, and Void fell with a bullet in his stomach. A few days later, Vincent went into Trumbo's Funeral Chapel for the memorial service. Vincent had a haircut like Void's, and he moved as Void had moved. Vincent heard one of Void's children point at him and say, "He looks like my daddy." But Vincent says he was saved from sharing Void's fate by a saying his mother had taught him: "If you lie, you can steal, and if you can steal, you can kill."

When Vincent was sixteen, his parents reconciled. After a few weeks, the father loaded the family into his car and drove back to Lumberton. There he took a job at the Union Packaging Company. The mother worked as a domestic for a physician. The family moved into a house that had a lawn. Vincent remembers, "At first, me being from Harlem, a lot of parents were reluctant to let their children run around with me. They were afraid I'd corrupt them." He enrolled at Lumberton High School, which he describes as "a high school just like a high school is supposed to be, like I'd always seen on TV."

Vincent now hung out with one boy who wanted to be a doctor and another who wanted to be an engineer. Vincent says, "For some reason, I started studying. I just said, 'I'm not in New York anymore. I'm not in that life anymore.' I decided I'd try to make it."

One of Vincent's new friends was a member of the Junior Reserve Officers Training Corps. Vincent remembers, "I saw him getting his uniform and stuff all starched down, and I liked it." Vincent joined J.R.O.T.C. One of the leaders gave him a study guide by General Max-

hotograph by Drew Campion/*Surfing* magazine.

"...Vincent proudly stood in uniform on 123rd Street so sightseers passing by would know that 'not everyone in Harlem is run-down'..."

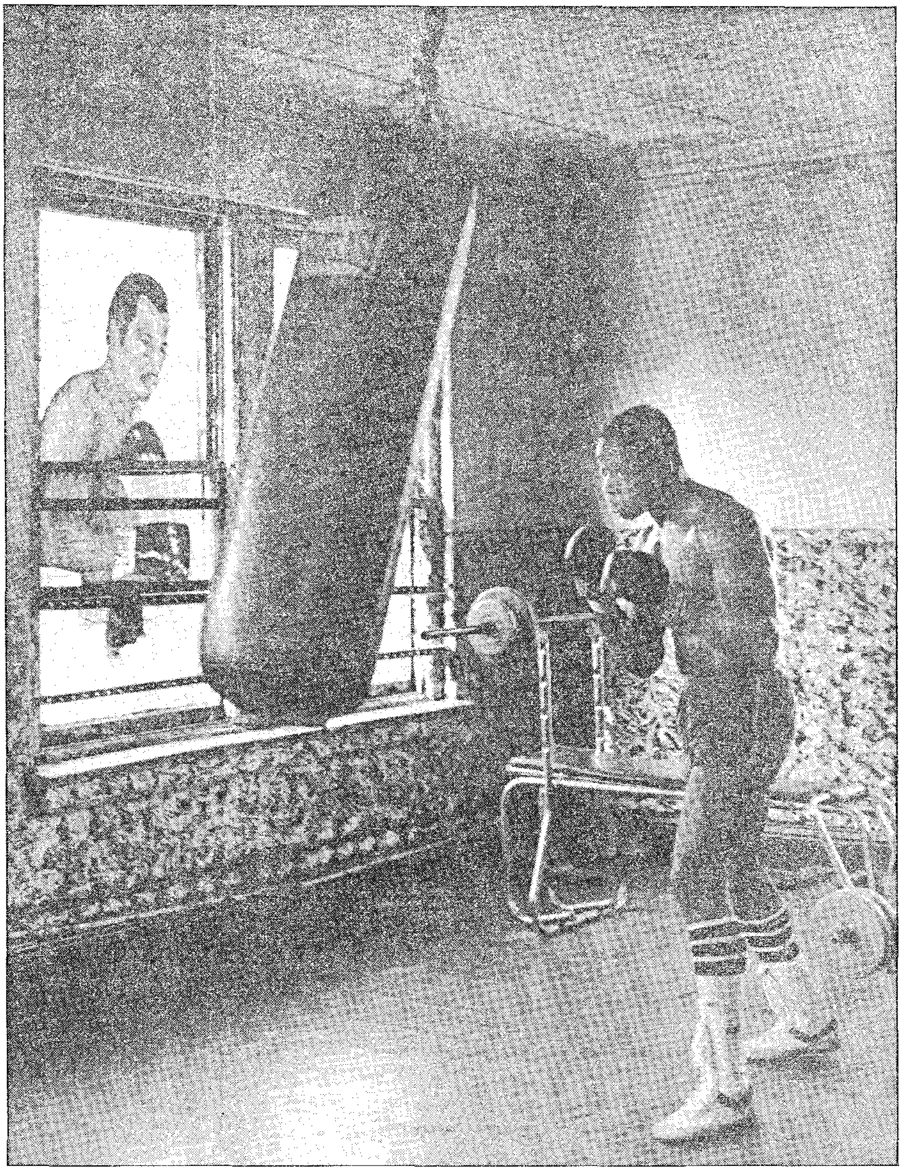
well Taylor. Vincent says, "I'd go through it constantly. I was in the tenth grade and I'd never hardly studied at all. When I came home, the first thing I'd do was study. I even studied on weekends. My cousins said, 'That boy's crazy.' "

In his senior year, Vincent went to the annual J.R.O.T.C. dinner and found himself seated next to Representative Charles Rose, a Democrat from North Carolina. Rose and Vincent ate chicken and spoke about current events. Some three months later, Vincent received a letter reporting that Rose had nominated him for an appointment to the United States Military Academy, at West Point. Vincent ran out to play basketball with his friends. He remembers that he played very well.

"I was full of energy," Vincent says. "I was joyous. West Point is a heck of a ways from 115th Street."

The following year, Vincent entered an army-preparatory school at Fort Monmouth, New Jersey, to brush up on his language skills before entering the academy. He crossed the Hudson River to visit his old block in Harlem and discovered that the new ruler was a nineteen-year-old named Turtle. When Vincent walked up the block, he saw Turtle shooting craps. Turtle told Vincent that he owned a pool hall and planned to buy a McDonald's franchise. Vincent said that he would soon be attending West Point.

"He said, 'Yeah, I hope when you get up there they don't have no cheating scandal,' " Vincent says.



The champ: *Vincent won the light-heavyweight-boxing trophy at West Point.*

ON JULY 12, 1979, VINCENT ARrived by bus at West Point for registration, known there as "R-Day." The first step of this ritual was to report to an upperclassman who wore a red sash. Vincent dropped his salute too early and made the mistake of calling himself "Cadet McCall" when he had not yet earned that distinction. Vincent says, "I was physically strong and I was mentally prepared, but when I had to report to the man in the red sash, I lost it. It was hard believing I was actually there."

That summer, Vincent underwent basic training. In the fall, the academics began. Vincent took English, calculus, computer science, American history, military science, and German. Vincent says, "It was a whopper." And when Vincent was not studying his textbooks, he was memorizing bits of trivia for the quizzes the upperclassmen constantly sprang. When asked how many lights were in Cullum Hall, Vincent said that he did not know and ran to count them. The next time he was asked he said, "Sir, 340 lights." When asked for the standard West Point description of a cow, Vincent would say, "Sir, she walks, she talks, she's full of chalk. The lactal fluid extracted from the female of the bovine species is highly prolific to the nth degree."

At the end of the day, Vincent would assemble with the other cadets on the cement apron in front of Washington Hall. Wearing white over gray, the cadets would salute as the bugle blew and the flag was lowered. Vincent says, "No matter what the days were like, I just looked at that and said, 'Gee, I'm at West Point.' At that time, West Point was just like the brochures."

Wearing his gray dress uniform, Vincent went back to Harlem. He knew that tour buses were running through Harlem, and as he crossed West 123rd Street a load of sightseers passed. The bus came to a complete stop. Vincent says, "Everybody in the bus looked. That was the proudest moment in my life. I knew that when they toured Harlem they must think, 'Oh, what a disgusting place.' I wanted to show them that everybody in Harlem isn't run-down and poor."

Flown to Fort Knox in a C-130 transport, Vincent underwent more combat training. He fired a Vulcan anti-aircraft gun at a drone plane. He engaged in war games, and he was taught never to drive a tank in a direct path and to use cover whenever he could. Vincent remembers, "My tank was pretty good. It was a long time before we were killed."

At West Point, Vincent sat with a friend named Gerald Walker and watched some cadet boxing matches. Vincent remembers, "I said, 'Walker, I

Photograph by James Hamilton.

could take any of those guys right now.' " Vincent started training, and he entered the boxing competition. He battled his way to the finals, where he faced an ex-football player he describes as "a monster."

In the first round, the ex-football player hit Vincent flush in the cheek. Vincent says, "I couldn't believe the power. I didn't want to get hit like that again." Vincent spent most of the second round running backward.

A different Vincent came into the ring for the third round. Vincent says, "I was thinking of how many miles I had run and all I did to prepare. I knew I was faster than the guy. All of a sudden I was coming at him." As he moved in, Vincent threw three quick jabs. Angered, the ex-football player threw a wild punch. Vincent pivoted and let go a hard right. The ex-football player went down. Then he got back up. "That scared me a little," Vincent says.

They were battling on the ropes when the bell sounded, and Vincent was declared the winner. After the commandant presented him with a trophy, Vincent went down to the locker room and passed out. When he awoke, everybody had left and the gymnasium had been ocked up. He banged on a door for 45 minutes until a security guard let him out. Vincent remembers, "I went right down to Eisenhower Hall, and I had my first beer in three months."

As Vincent became a boxing champion, his friend Walker became a football star. Vincent and Walker began a game they called "jaking." The two would court the affections of the same girl and see who proved the more persuasive. One target was a female adet. Vincent apparently won, and in he summer of his sophomore year, he was caught in the cadet's room after aps. Vincent says, "There was a little bit f hanky-panky going on but, I'll tell ou, not as much as has gone on at West oint." He was brought before the disipline board and given 55 demerits and 50 hours in his room.

In his junior year, Vincent again appeared before the board. Vincent says hat the trouble began with his supervisng officer. The officer, Vincent says, wanted me to be subservient. I'm a ubordinate, not a subservient person. I ave to obey the orders, but I'm not an nferior." Whatever the cause, the officer efused to accept Vincent's excuses or several missed classes. The board hit incent again with 55 demerits and 150 ours in his room. He was told that this ut him over the total demerits allowed a six-month period.

A colonel summoned Vincent to his fice and suggested that he abandon his reer in the army. Vincent remembers, He said, 'I don't think you can adapt to e army. Why don't you go study phys somewhere?' " Vincent says that the colonel then ordered him to fail a final exam, explaining that it is better to leave West Point for academic reasons than for rule infractions. Vincent had still not decided what to do when he sat down for the four-hour exam.

"You say, 'Should I go ahead and pass or should I not?,' " Vincent says. "Then, time's up and it's decided for you."

Another officer learned that Vincent had intentionally failed and ordered him to retake the exam. This time, Vincent passed. Somebody recounted his demerits and reported that he had not surpassed the six-month limit. Somebody else insisted he had. Finally, the academy decided on a one-year suspension without pay, effective August 12.

In July, Vincent left West Point. He climbed into the black Toyota Celica he had purchased earlier that year with a bank loan. He drove to New York and moved into his uncle's apartment, on Columbus Avenue. By then, Turtle had been shot to death while he sat in his blue B.M.W. Another friend, Ronald Carey, had died in a shoot-out. A friend named Johnny Hardy had been hit in the face with a shotgun blast on Mother's Day and had died on Father's Day.

The only friend of Vincent's who was still alive was 23-year-old Robert Mendez. As boys, Mendez and Vincent had ridden unicycles together. Mendez had since worked as a carpenter and a building superintendent. When Vincent ran into him, Mendez didn't have a regular job. Mendez still had the price of a movie ticket, though, and the two young men decided to head for Times Square and see *The Sword and the Sorcerer*.

Around midnight, Vincent and Robert came out of the theater and got back into the Toyota. They drove along West 43rd Street, past Xenon. Vincent says, "We saw all the people, and we said maybe we'll go to Xenon someday." As they neared the traffic light, Vincent glanced over and saw a young woman sitting in the passenger seat of a dark-brown Mercedes sedan. The young woman smiled, and Vincent remembers saying, "Robert, see, she's looking."

Then the blond young man sitting next to the girl called to Vincent and Robert. Vincent heard Robert ask, "You got a problem?" The blond young man said something like, "No, nothing much." There was a pause, and Vincent heard the man say, "You know anybody interested in getting some cocaine? I'll make it worth your while."

AND SO, VINCENT MCCALL, THE boxing champion, met Rick Rasmussen, the surfing champion. Rasmussen was the son of a Marine Corps pilot who left the military and settled in Westhampton Beach to fly for Grumman. In one local bar, his father achieved some renown by eating glass. The mother's

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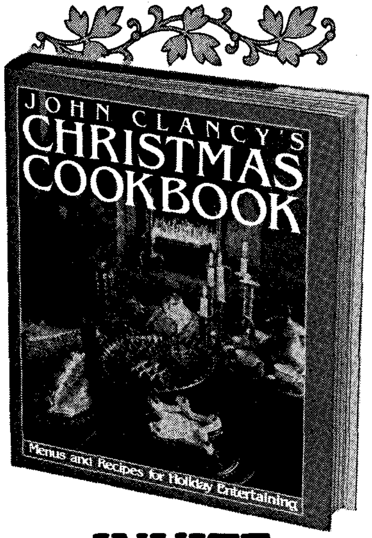

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"...Even in winter, Rick rose before dawn and headed for the beach with his board..."

Shooting the curl: *Rick appeared in an award-winning TV show filmed in Indonesia.*

early memories of Rick include a catechism class in which a nun asked who had committed the first sin. The mother says that Rick looked up and said, "Not me, I didn't do it."

When Rick was eleven years old, his older sister saw a Gidget movie and announced that she wanted to be a surfer. For Christmas, she was given a nine-foot-eleven-inch Keoki surfboard. Soon people became accustomed to seeing Rick and his sister carrying the huge board on their heads to the beach off Dune Road. The sister picked up a second board from the police chief's daughter and gave the Keoki to Rick.

Even in winter, Rick rose before dawn and headed for the beach. His wet suit was red and gold, the Marine Corps' colors.

The mother remembers, "A lot of days, the school nurse would call up and ask, 'How is Rick feeling?' I would say, 'Fine, isn't he at school?' Then I would go down to the beach, and he would be all alone in the water. He would come out with frost on his eyebrows."

At Westhampton Beach High School, the only real enterprise Rick showed was in the language lab. There, he rewired the earphone system so he could exhort the class to buy chocolate bars from him. Rick's sister says, "He didn't care about school. He didn't see how learning about the American Revolution was going to help him in his surfing career."

In 1974, Rick went to Cape Hatteras, North Carolina, for the U.S. surfing championship. In the first heat, Rick caught a five- to six-foot wave off the lighthouse. The wave broke to the left, and Rick slipped under the curl. Crouched in a roaring tunnel of water, he cut some 150 feet across the face of the wave. When he reappeared, the people on the beach gave him a standing ovation.

Making the finals, he went late into the night competing against Jim Cartland, of Melbourne Beach, Florida. The beach was lighted by jeep headlights, and when the contest was over, nineteen-year-old Rick Rasmussen wa the new champion.

Returning to Long Island, Rick rente a barn in Quogue. He was now famou in surfing circles everywhere and know as "the Raz." He started makin Rasmussen surfboards. On each boar was a logo reading CLEAN AND NATURAL. He was into health foods, an whenever he went out to eat, he took hi own herbal seasoning and a set o wooden utensils so he would not inju the enamel on his teeth. At an expensiv French restaurant in Manhattan, h asked to check the label for preservative before he would eat the ice cream.

In 1978, Rick headed for Bali. He an a girl friend moved into a tree house an

Photograph by Dan Merkel/*Surfing* magazin

became known in the surfing magazines as the "Swiss Family Rasmussen." Then, on a Sunday night, the parents received the first hint that drugs were a part of Rick's surfing life. A phone call from Bali informed them that he had been arrested for possession of narcotics. Rick told his parents that the police had mistaken a health-food seasoning in his bag for heroin. The father cabled $54,000 in "legal fees" and flew to Bali. During his three months in jail, Rick organized volleyball games and made money betting on Ping-Pong. When he came to trial, he was found not guilty.

"He said he was very popular in the jail," the mother says.

Back on Long Island, Rick showed home movies of his life on Bali to a one-time surf-shop owner named Tony Caramanico. At that time, Caramanico lived in Montauk with Peter Beard, the photographer, and Cheryl Tiegs, the model. Caramanico had Rick bring the film over to the Beard house. It was seen by an ABC producer named Bob Nixon. Soon, Rick was headed back to Indonesia with a camera crew and Gregory Harrison, of the TV show *Trapper John, M.D.* The result was an award-winning *American Sportsman* segment.

IN LATE 1980, RICK WAS LIVING IN Encinitas, California, with a nineteen-year-old woman named Jacquie Lewisy. On December 5, a man whom Jacquie describes as "hippie-looking" came to the door. The hippie said that he had been referred by a mutual friend and that he wanted to buy two kilograms of heroin. Jacquie recalls that he produced a briefcase containing $50,000. Rick declined.

A few months later, Rick returned to Westhampton Beach. The hippie appeared and again spoke about heroin. Rick went to the mutual friend and asked about this fellow who had followed him from California. Jacquie remembers that the friend said, "Sure, he's cool. Don't worry." The hippie came back. Rick said that he knew somebody who was coming in from Hawaii with a load of heroin.

On the night the deal was set, Rick went to a motel to meet the hippie. acquie was with him. Just before the xchange was to take place, she heard Rick say, "I'm not into this. I don't want to be involved in it." Canceling the deal, Rick and Jacquie left the room and went own the street for a drink. As they rove back past the motel, they saw a ock of police cars. Rick went back to the mutual friend. Again, he asked about the hippie. Again, he was told there was nothing to worry about.

"Rick figured the cops must have been trying to get [the hippie] and him," cquie says.

On October 6 of last year, Rick went a house in Remsenburg, where four

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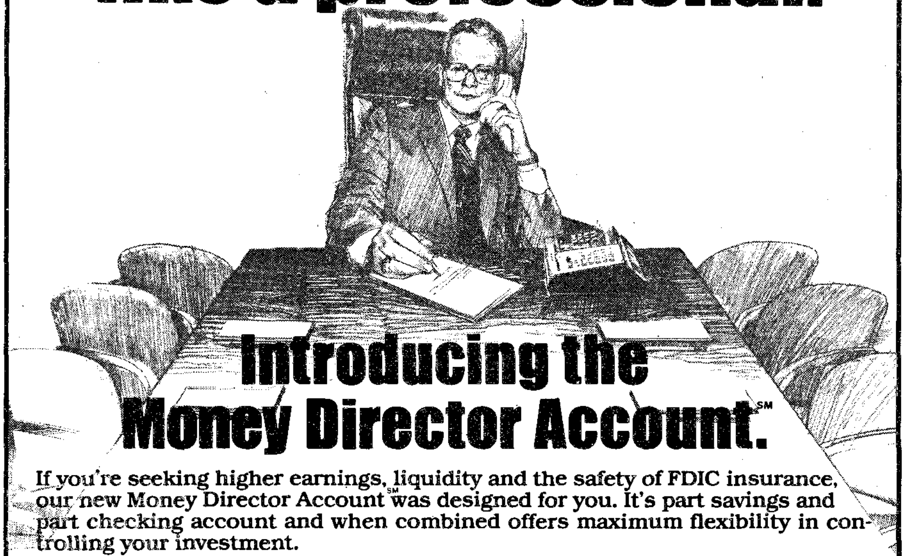

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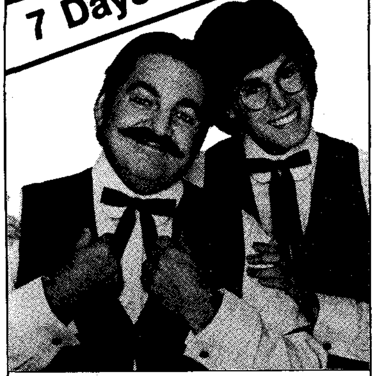

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"...'I can't see how people spend so much money on cocaine,' Vincent told the girl..."

ounces of almost pure heroin were to be exchanged for $60,000 cash and some Rolling Stones studio tapes he could use for a surfing film he was planning. The hippie identified himself as a police officer, and Rick was placed under arrest. He was held in lieu of $1 million bail. One of the people who visited him at the jail in Southampton remembers him saying, "Don't tell my father."

A few days later, the hippie-looking police officer offered to make another kind of deal with Rick. If Rick would agree to work as an informant, he would see to it that the sentencing judge received a recommendation of leniency. Rick agreed. The dealers he helped set up included a ring that was importing heroin from India.

"Rick kept working and working," Jacquie says. "They kept saying, 'Why don't you try this? Why don't you try that?' It was always something else."

In early August, James Breslin went surfing off Dune Road and ran into Rick. The water was warm, but Rick was wearing a full wet suit. The waves were a good six feet high, with an offshore wind sculpting the face and keeping the water glassy. Yet, after a few rides, Rick headed in. James says, "Before, he would have lasted eight or ten hours in the water. That was not the Raz I knew."

By then, Jacquie says, Rick had been promised probation in exchange for his cooperation. He began talking about building Windsurfers. Jacquie says, "He wasn't going to have to go to jail. Everything was just coming together for us."

On August 9, Rick drove Jacquie into the city to celebrate her twenty-first birthday. Her favorite food is sushi, and Rick took her to a Japanese restaurant on the East Side. During dinner, Rick said there was another reason he had come to Manhattan. Earlier in the day, he had received a threatening telephone call from a drug dealer. He had to move some cocaine by morning. With the hippie around, he could not do any dealing on Long Island. He had to take a chance and try to find a buyer in the city.

"In the restaurant, he kept saying, 'I'm sorry I have to do this tonight,'" Jacquie says.

AT A LITTLE PAST MIDNIGHT, Rick stopped Vincent McCall and Robert Mendez and asked them if they wanted to make some extra cash. Vincent and Robert said they would try to find a connection. Vincent gave Rick the telephone number of his uncle's house and told him to call there later. Vincent says, "In New York, cocaine is a very liberal item. For celebrities and the wealthy it's like a drink. I could have used a few dollars. I figured I wouldn't really be in the act. I wasn't buying. Morally it didn't seem wrong to me, and the dollar stood up in my mind. And I was just fascinated by the girl."

Climbing into the black Toyota, Vincent and Robert drove uptown to the uncle's apartment. They sat in the living room and Robert teased Vincent for being scared by one of the scenes in the movie. Vincent remembers, "Then we got on the subject of Richard Rasmussen and the girl. I said I didn't think that guy was going to call, that he came out o Xenon talking out of his head, a little bi blasted, and playing big shot. Rober said the same thing. Robert said, 'I don' think he's serious.'"

A few minutes later, Rick called. Robert told him they would find a buyer an meet him at West 77th Street and Co lumbus Avenue. Then Robert called radio-cab owner he knew named Fran Angel. Hanging up, Robert said tha Frank was interested in buying a fe grams. They went down to the street an met Frank. Vincent remembers, "Fran was questioning Robert how we kno this guy wasn't a cop, and Robert said was logical, that cops don't sell drug they buy drugs."

At about 2:45 A.M., they drove dow to West 77th Street in the Toyota. Fran followed in his cab. After a few minute the couple from the Hamptons appeare in the Mercedes. Rick huddled with th cabdriver. Jacquie leaned against th Toyota and talked with Vincent. She sa that she was from Long Island and to Vincent he should drive out sometim Vincent said that he had lived dow South and that he now went to We Point.

"I said, 'I can't see how people spen so much money on cocaine,'" Vince remembers. "She said, 'They do it.'"

Then Robert came back to the Toyo and said that Rick wanted to head u town. Vincent remembers, "I com plained that it was getting too com plicated. He [Robert] said it should take too long. I said, 'The guy could trying a stickup or something.' He sa 'He seems all right. Besides, with t girl I don't think he would try son thing like that.'"

With Rick in the backseat, the c pulled away from the curb and roar uptown. Jacquie followed in the Mer des. Then came the black Toyota. T cab started running red lights and J quie hit the accelerator, fighting to ke up. She remembers, "I thought th were trying to lose me, I thought th were going to hurt the person I love Driving behind the Mercedes, Vinc looked in his rearview mirror and saw a pair of headlights. Vincent says, "I still thought it might be a setup. I slowed down and let the car come up. It was just one guy, an older gentleman."

At West 152nd Street and Riverside Drive, the cab pulled over. The other cars lined up behind it. Rick got out of the cab and walked over to the Mercedes. Jacquie remembers him saying, "Keep the car running." Then Rick disappeared with Frank, the cabdriver, into a doorway. "Frank told me that they got into the hallway and he told the guy he would take three and a half grams for now and if he liked it, he would get something else sometime," Vincent says. "Frank said the guy really got upset about that and said, 'I only deal in big packages.' "

When Rick and the cabdriver returned to the street, they were still arguing. Rick apparently decided that he was about to be robbed. Jacquie had given Rick a gold Rolex for his birthday, and now she heard him say to the cabdriver, "Don't take my watch." Then she heard Rick lower his voice and say to her, "Lock the door." Rick ran around to the other side of the Mercedes. A figure circled around the rear of the car. Jacquie remembers that Rick raised his arm and said, "Just don't shoot my girl."

Hearing a shot, Jacquie dived to the loor of the car. She looked up and saw a gun pointed at her. She put her hands over her face, waiting for a second shot. She heard a voice say, "Get the girl." Then she heard a second voice say, "No, et's just get out of here."

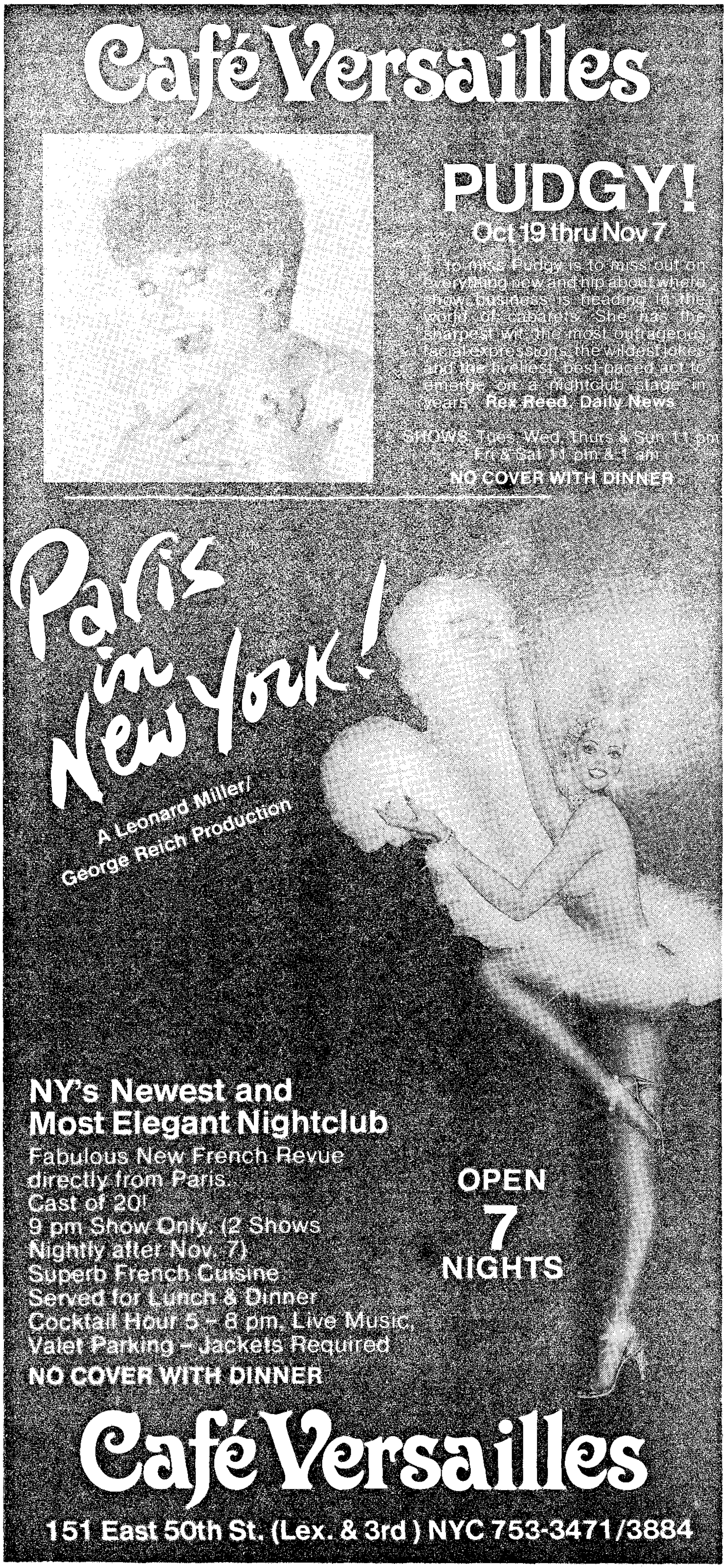
After the cab drove away, Jacquie got ut of the Mercedes. Rick was lying on he pavement with a three-inch hole next o his left eye. "I stood there screaming ny head off and nobody would help," acquie says. "I saw the lights flick on in he buildings, and I waited for people to ome out, and nobody did."

AT 3:31 A.M., JACQUIE CALLED Rick's mother. The mother raced to the Presbyterian Hospital. Holding her hand, a doctor led the mother into the ntensive-care unit. Rick was in a coma. le lay on a blood-soaked bed with a owel over his head. The mother says, "I ouldn't fathom that was my son there."

detective named Patrick Sweeney earched Rick's denims and found a umpled piece of paper bearing Vin-ent's telephone number.

"Jacquie said she spoke to him [Vin-ent] and he was very polite and said mething about going to a military ademy," the mother says.

At that moment, Vincent was lying vake in his uncle's apartment. He had illed his Toyota away from the curb d was driving down the block when he ard the shot. He looked in the rear-ew mirror and saw Rick collapse. That



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"...Sitting in a cell, Vincent offered part of his hero sandwich to a transvestite. 'West Point teaches you some flexibility,' he said..."

night, Vincent remembers, "I didn't sleep. I said in my mind that the guy fell like all the life had left him, like his spirit had left his body and there was nothing left in him. I saw that fall again and again."

Later that day, Robert Mendez came by the apartment. Vincent remembers Robert saying, "I saw a lot of blood, but I think he was just grazed. He's probably praying just like we are, being thankful to God nobody got hurt."

Two days later, Frank, the cabdriver, came over. Vincent remembers that they decided to play "secret squirrel" and avoid being seen together.

On August 16, six days after the shooting, Vincent drove up to West Point to do some final paperwork. There was some mix-up concerning his rifle, and Vincent was told to stay over. That night, he saw *Friday the 13th*, in 3-D. In the morning he ate breakfast in the cadet mess hall. As he left, his brigade commander came up to shake his hand and wish him good luck. Vincent joked that he would have to trade his Class of '83 ring for a Class of '84 ring. Then Vincent got into his Toyota. As he came out of the gate, he saw a yellow car.

"I knew right away it was a detective's car," Vincent says.

On the way to the station house, Vincent was told that he was only being sought as a witness. Vincent refused to identify the other two suspects. Vincent says, "One of the classes at West Point was Law 300, and the teacher said always get legal counsel before you say anything." The detectives then decided to place Vincent under arrest.

"People kept coming in and saying, 'Is that the cadet?,' " Vincent says.

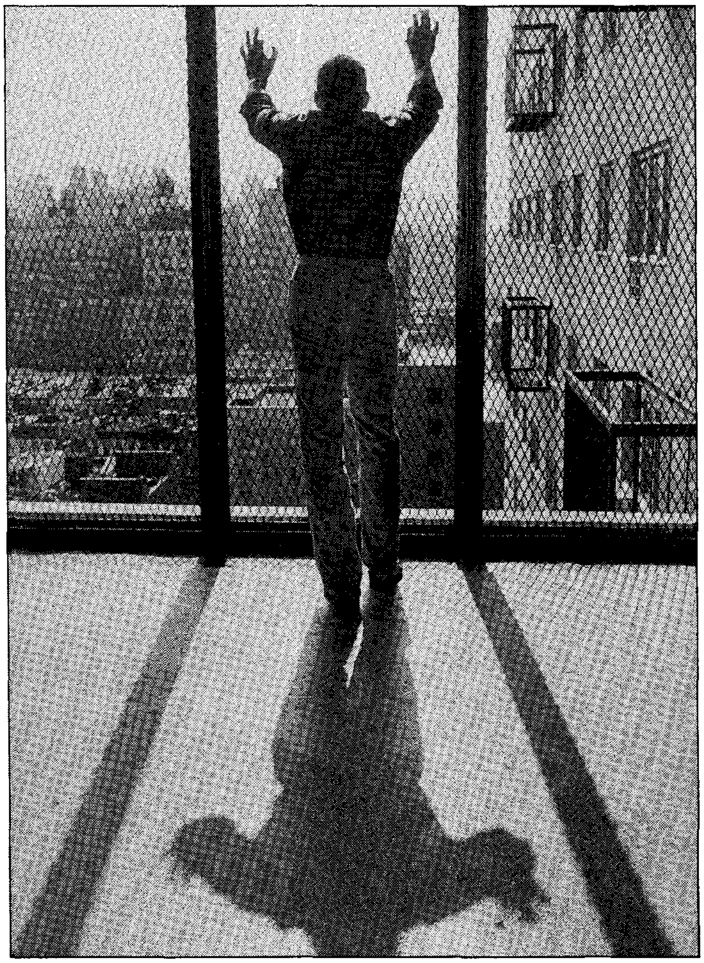
Early the next morning, Vincent was handcuffed and taken down to Central Booking. There he was placed in a pen with some 60 other inmates. Vincent says, "This point was the most scary for me. Just this big room with no seats. I didn't talk to nobody. I just stood against the wall."

After six hours, Vincent was fingerprinted and photographed. Then he was taken to see an assistant district attorney. Vincent remembers, "The D.A. said, 'Would you like a lawyer?' I said, 'Yeah.' The D.A. walked out of the room. I figured I did the right thing."

That evening, he was taken back to the station house. He had not eaten in 28 hours, and he was allowed to order some food. He asked for three Cokes, two hero sandwiches, three packs of doughnuts, and three candy bars. In the morning, a transvestite charged with prostitution was placed in his cell. The transvestite wore a print dress, mascara, and lipstick. Vincent offered the transvestite half a sandwich and some candy.

"West Point teaches you some flexibility," Vincent says.

Then Vincent was ferried back downtown. He was photographed again. A woman called out his name and identified herself as his Legal Aide attorney. Vincent remembers her saying, "You know you made the news today?" The lawyer then asked him how he could afford to buy a car. Vincent said that cadets are considered good credit risks. At the arraignment, Vincent was charged with robbery in the first and second degrees. He was released on his own recognizance, pending a hearing.



Uncertain future: *Vincent in his Manhattan building.*

FOR SIXTEEN DAYS, THE MOTHER stood beside Rick at the hospital. She tried to help him out of a coma by playing Stevie Wonder tapes. On the sixth day, his right eye popped open. The mother says, "It was so blue and clear, it was like he was watching us." Rick stayed in a coma A smell filled the room, an the mother knew that an infection had set in.

At 3:15 in the afternoo on August 26, the mothe went out to put a coin in th parking meter, and whe she returned Rick Rasmussen was dead. The funera was held a few days later a the Immaculate Conceptio Church in Westhampto Beach. On the altar was red-and-gold wreath fashioned in the shape of a sur board.

The morning after Rick death, Vincent took th subway downtown for h court hearing.

Vincent says, "It seeme my whole life had fallen. was thinking about prison. thought of the manho thing, of guys getting rape I thought if I was going lose my manhood it'd ha to be a ten-to-one propo tion because I could hand three-to-one if it came do to it."

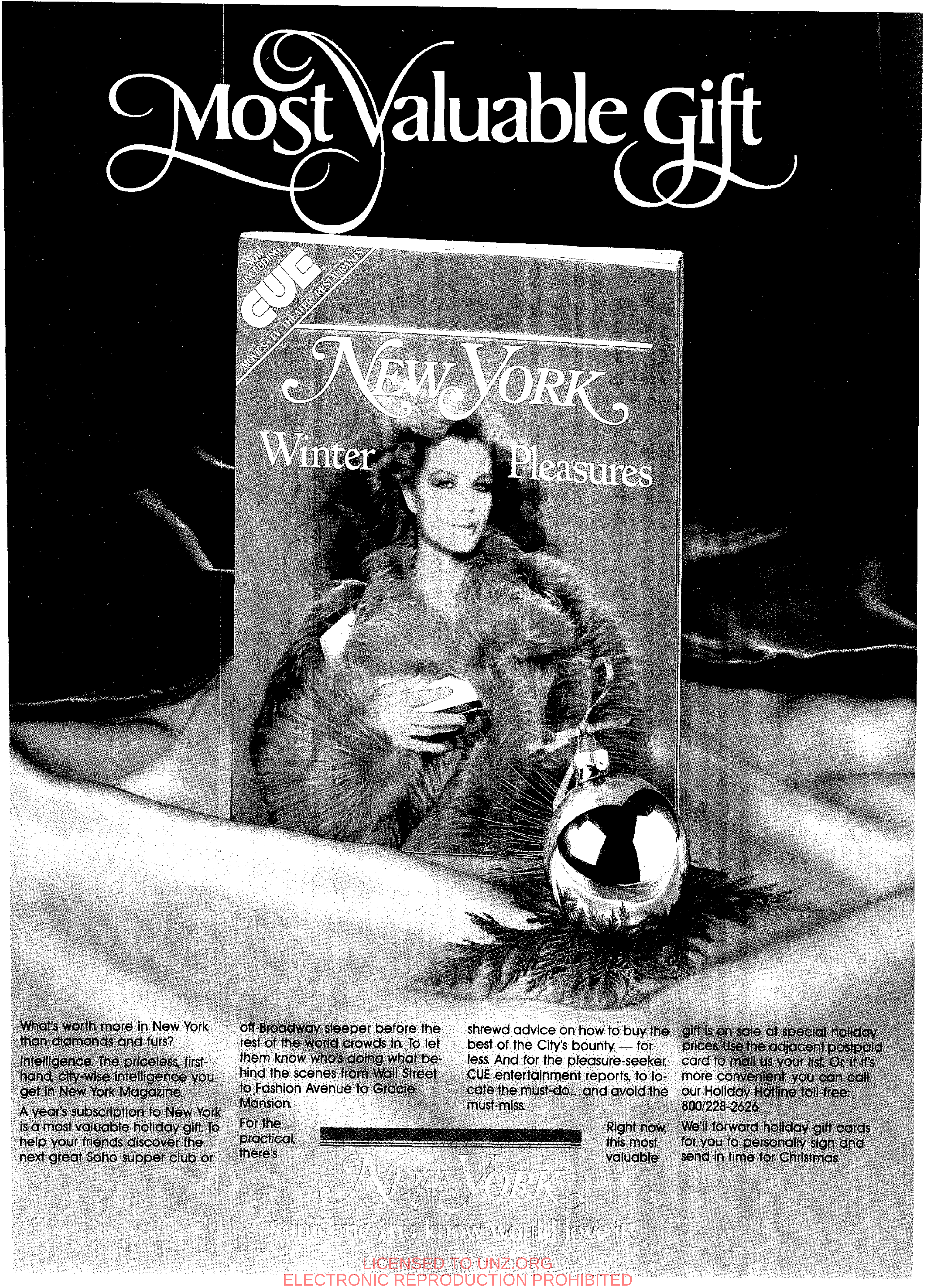
For three and a h hours, Vincent sat in t courtroom and watch other people who we charged with crimes para before the judge. At 12: P.M., Vincent's lawyer a peared and told him that all charg would be dropped if he agreed to test against Robert and Frank. Vince ducked out to get a hot dog from a str vendor.

He returned in a few minutes and down in a grand-jury room to tell a st he himself finds incredible. A grand j indicted Robert and Frank for fel murder. They would later plead guilty, saying they never planned anybody to be robbed or hurt.

In the early evening, Vincent ca out of the criminal-court building. U West Point, the cadets were assembl Here in lower Manhattan, Vinc crossed the street and caught subway uptown, his future as a ca uncertain now that his past was sh owed by the death of a blond surfer fr Westhampton Beach.

Photograph by James Ham

Most Valuable Gift



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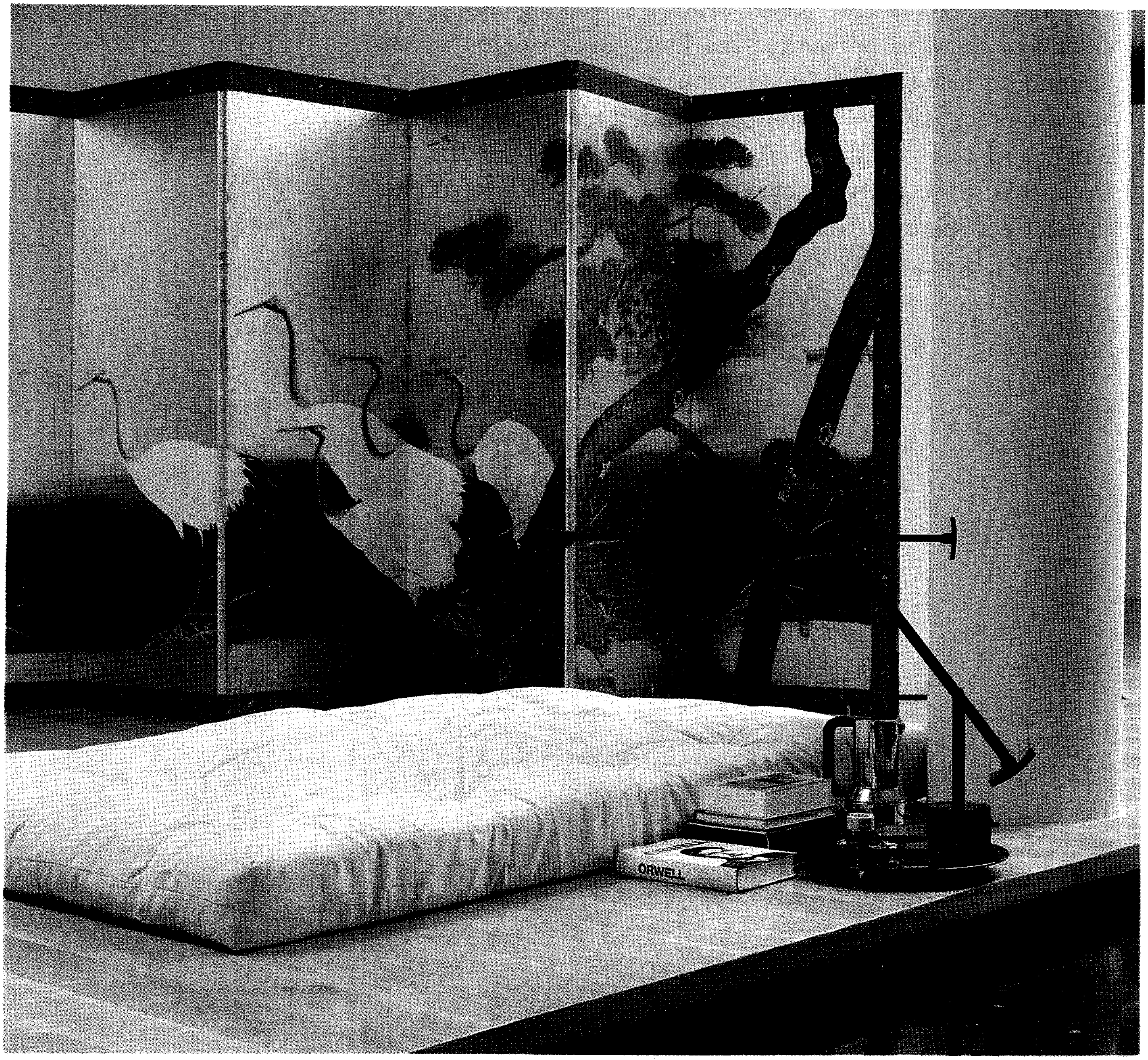
Decor

BY ANNA WINTOUR

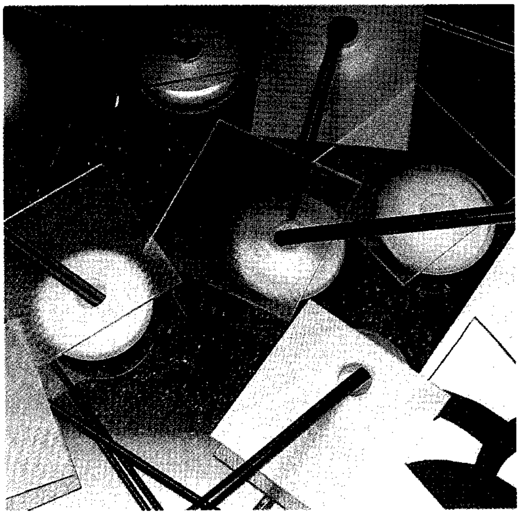
Floor Plan

Outside Kipp Trafton's vast loft is a noisy midtown street. Inside is serenity created by the juxtaposition of a few painstakingly chosen objects. One object—the Japanese futon—performs triple duty. Stretched out flat, one futon is Trafton's bed. Folded, futons ring the fireplace as seating. Rolled up, they form unique sculptures.

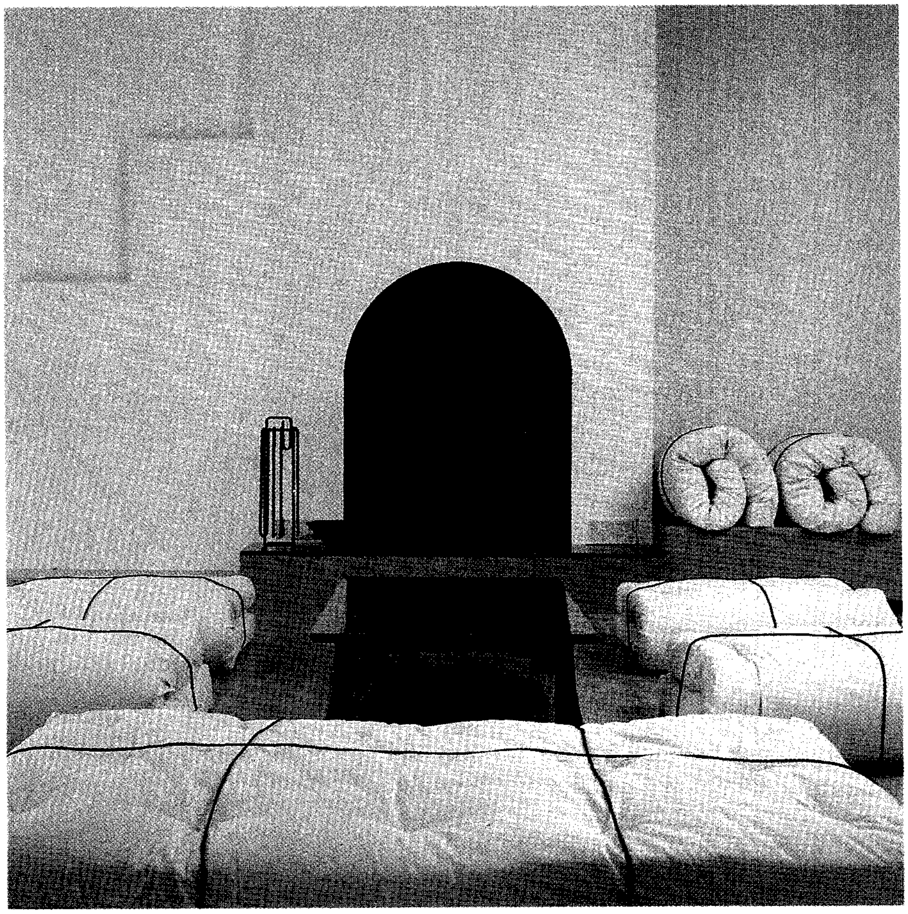


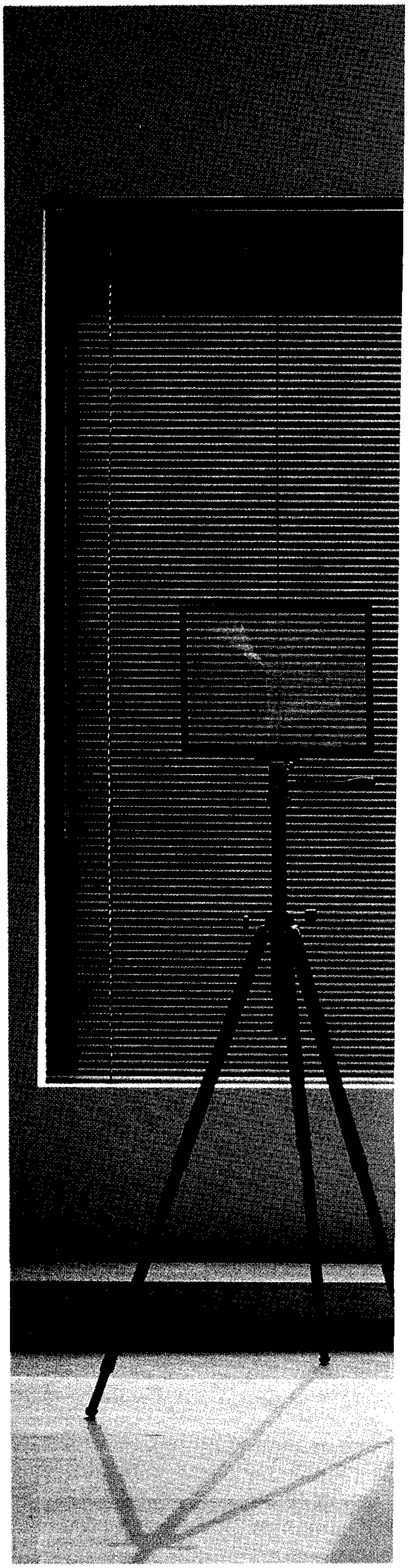
Photographed by Bruce Wolf

Like the Japanese, Trafton chooses food as well as objects to please the eye. He uses these hand-blown-glass sushi-hors-d'oeuvre plates, with glass chopsticks, at home and sells them at his shop, Sointu, 20 East 69th Street.



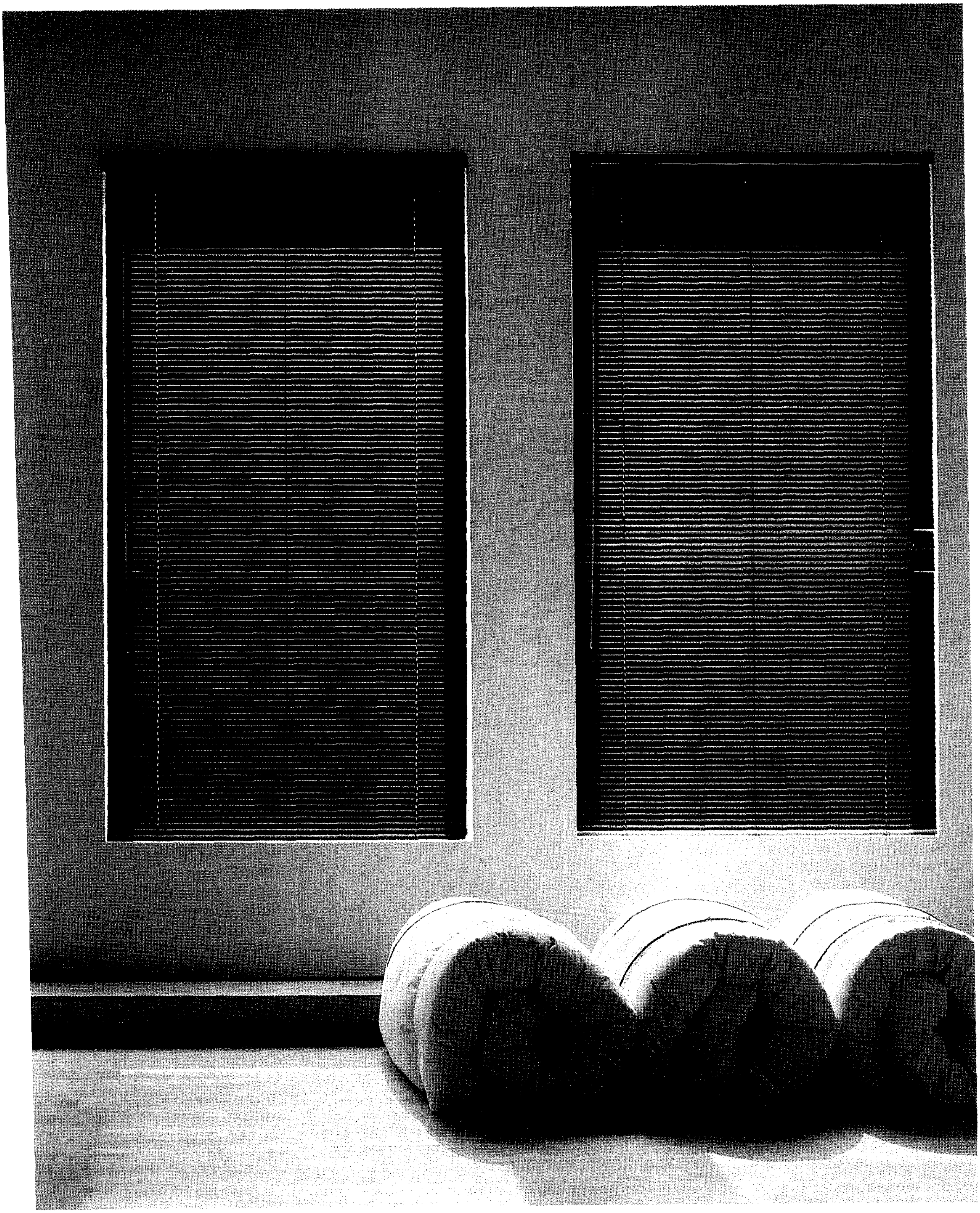
Ninety percent of Kipp Trafton's waking hours are spent working. So he wanted his living space to be as undemanding as possible—no gimmicks, no labels. Working with architect John McMahon, he divided the loft into eating, living, and sleeping areas. A dropped ceiling over the bed provides a sense of intimacy; the bed is a futon. Trafton acknowledges his debt to the Japanese aesthetic, but he adds, "I've always been a floor person."





Trafton has turned futons into a "sofa" and "side chairs" in his living area (left). These cot-size futons, stuffed with cotton, are $69 each at the Futon Shop, 178 West Houston Street.

Futons covered with assorted fabrics are $60 each in Macy's pillow department.



A hologram, by Rudie Berkhout, rests on a tripod (above) near three futon sculptures in the living area of Trafton's 3,500-square-foot loft. A low ledge, traditional in Japanese homes, encircles the room, serving as a display surface.

Opening page: A futon next to a small pool provides Trafton with a place to read and work. The antique Japanese screen is from Naga Antiques, 145 East 61st Street. The Tizio lamp is from Light/Inc., 1162 Second Avenue, at 61st Street. ▬

Art/Kay Larson

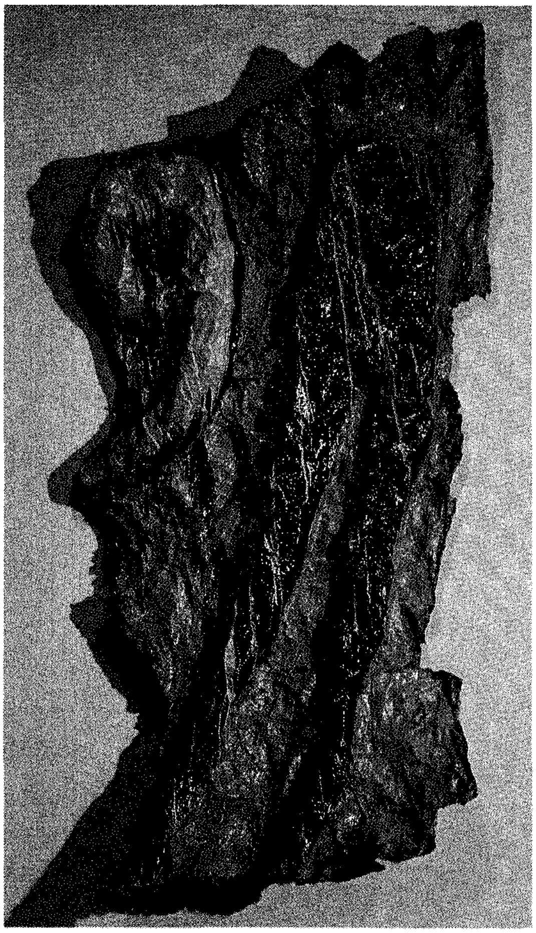
STRIPPED AFFINITIES

"...The sense of oddness one feels at the pairing of these 'expressionists' is quickly supplanted by surprise..."

AFTER COUNTLESS ATTEMPTS TO CONVINCE us of the newness of the "new" painting, someone has finally mounted a show that establishes links to the past. Carroll Janis, of Janis Gallery, has picked 29 works from four decades of American art and hung them all in the same small set of rooms without concern for chronological order or historical connection. The apparently random technique used to hang **"The Expressionist Image: American Art From Pollock to Today"** guarantees odd couplings: Willem de Kooning and Jean Michel Basquiat, Franz Kline and Keith Haring, Louise Bourgeois and Jedd Garet, Arshile Gorky and Jonathan Borofsky, George Segal and Robert Longo, Larry Rivers and David Salle, Jan Muller and Neil Jenney.

But the sense of oddness passes quickly, to be supplanted by surprise. Stripped of their labels, price tags, ideologies, and dates—stripped, that is, of what we know about them, as opposed to what we see—the works have remarkable affinities with one another. Basquiat "diagrams" an ankle (and a head, and other parts) as savagely as de Kooning flattens cheekbones in *Woman II*. Gorky and Borofsky wander about in their dream states, one conditioned by surrealism, the other by conceptualism. Segal and Longo each freeze a moment: Segal's man walking, in plaster; Longo's *The Swing*, in aluminum. Though one can make too much of these connections between generations, this show demonstrates that so far everyone has made too little of them.

Janis evidently hoped to establish a continuity—not a hard-and-fast one but something looser and more ambiguous. The argument presented by this show, in essence, is that nothing is quite as new as we think it is. The point is well taken but expandable. Every generation would like to think it makes a break with the past, but most of American art, for the last several decades, has strayed no farther from home than grandpa's backyard. If grandpa is de Kooning, then his backyard is a very large one, capable of holding a number of young upstarts. Those upstarts have now divided the territory and have started to settle in, and sometimes they have pushed out the boundaries of the property into uninhabited regions. To call this group "expressionists" is not entirely accurate, but it is useful: We are reminded that a name that signifies everything signifies nothing. To be an expressionist here requires only that you not be a minimalist. (Borofsky's minimal expressionism threatens even that generalization.)



Kicky: *Oldenburg's* Red Tights, *at Janis.*

Janis chose most of the work from the early stages of each artist's career, a fact that may help explain de Kooning's otherwise doubtful relationship to Lucas Samaras and Claes Oldenburg, among others. Most artists exhibit a penchant to work casually and cheaply when they can't afford to do otherwise. De Kooning's abstract "expressionism" in *Woman II*, from 1952, was based on a youthful violence that has deserted him in recent years and has made his recent abstractions seem expressive of no deep feeling. Oldenburg's recent monuments, cast in foundries under his orders, could never fit into Janis's show, but the two works from 1961 go very nicely here. Both are slapped together out of muslin soaked in plaster: the *Cash Register*, a barely identifiable lump of protoplasmic *ur*-matter; the *Red Tights*, a kitschy, kicky pair of enamel-painted legs looking as rough-tough as anything in one of those artist-run blowouts in a Brooklyn warehouse.

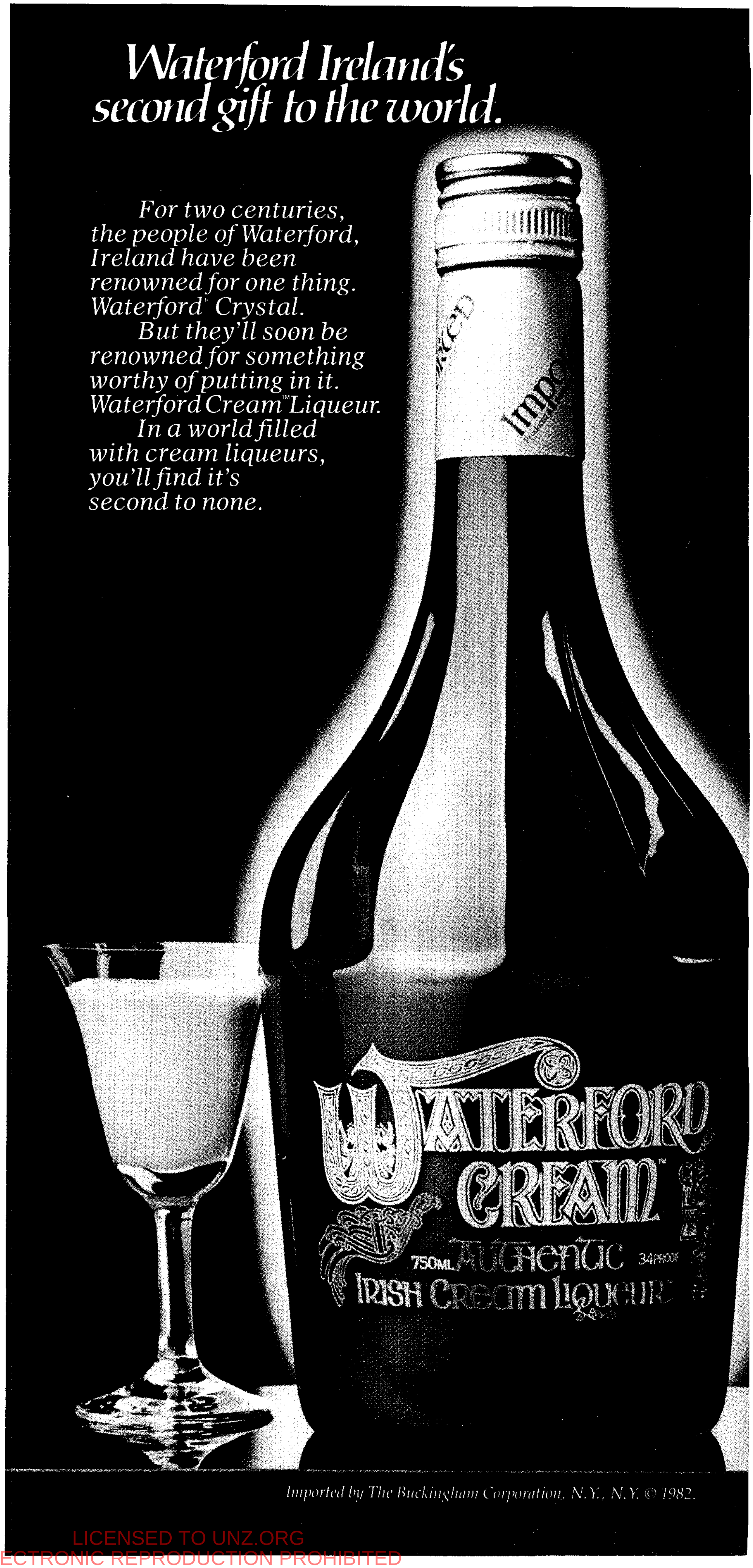
By digging through an artist's career to find the odd moments, you can prove almost any hypothesis. One of Samaras's oddest moments is *Large Untitled Jigsaw Puzzle*, of 1960, done when he was 24 years old; it consists of cardboard cut into globular lumps, stuck on the wall, and painted with oils in short, sketchy strokes. Hang it up now and it could be linked with new-image painting or neo-expressionism. But it was done more than twenty years ago. I didn't know Samaras once had a brief fling with "shaped" painting, but I should have guessed—his career is assembled out of brief flings, this one being relatively conventional. No line of succession in art is as straight as the textbooks make out. Janis suggests, and I agree, that even a zigzag is too orderly to fit a real description. These 29 works are plucked out of context, but that's why the show is so instructive. Only Pollock is strong enough to make his own context—he is as brilliant here as ever. Too bad we can't always look at art this way: pried out of pigeonholes, unplugged from history, dusted off and shuffled. (110 West 57th Street, through October 30.)

AGAINST A RED BACKDROP, A MAN IN A blue uniform puts a gun to another man's head. Where do your sympathies go, to the victim or his assassin? In two new paintings, both called *White Squad*, by **Leon Golub**, that question acquires political associations. I found myself identifying first with the assassin, who is a ranger or policeman and who thus should have "higher authority" on his side. In the next few instants I realized that anyone with a license to kill can choose his next victim—maybe me. Reluctantly, I shifted my sympathies to the man cringing on the floor. I think that's Golub's point: to force me to witness my reluctance. One identifies with the oppressor and refuses to consider the fate of the oppressed—until one becomes the oppressed. The victim might be Polish, Vietnamese, Afghan, Brazilian, American Chicano, or black, but the relationship with his assassin is eternal.

Golub has finally made art that touches me. His earlier works—represented here by two figures from 1960—were self-mortifyingly clumsy, scarred, abstract totems, the flesh peeling off bones like paint off tenement walls. Instead of observing misery, they personified it. The "White Squad" series and another, called "Horsing Around" (which concerns itself with sexual exploitation and role reversals), have at last stopped being shy about the power of an image. They are Golub's best works yet. His drawing is keener, his color smarter, and his moral sense sharpened by a new toughness. People create the conditions of their oppression, Golub has discovered; there are no wholly innocent bystanders. (Susan Caldwell, 383 West Broadway, through November 6.)

LAST YEAR ARTISTS' SPACE TAPPED THE 1,800 sets of slides in its files and came up with an exhibition of artists not represented by commercial or cooperative galleries. The idea was so successful that director Linda Shearer has made it an annual event. From the **Unaffiliated Artists File** have come: Michael Ballou, Robert Carvin, Nancy Chunn, Marcia Dalby, Peter Drake, Win Knowlton, Tony Mascatello, John Miller, Frank Moore, Ellen Rumm, and Leslie Tonkonow.

Most are at least clever, but I was struck by the transparent still lifes of Tony Mascatello, who paints with a thin film of oil on the back side of Plexiglas, and by the large ink drawings of Peter Drake, who sands the blackened surface till white paper shows through, giving a special luminosity to his pictures of divers hitting sparkling water and girls standing before skeletal houses. Robert Carvin paints on canvas shaped to fit the strange perspectives of subterranean scenes; Win Knowlton makes nose cones and satellite apparatuses out of plaster and aluminum paint. Michael Ballou's shelves of molten lead are perhaps like Richard Serra's lead works of years ago, but let's give the younger generation time to grow. (105 Hudson Street, through October 30.)



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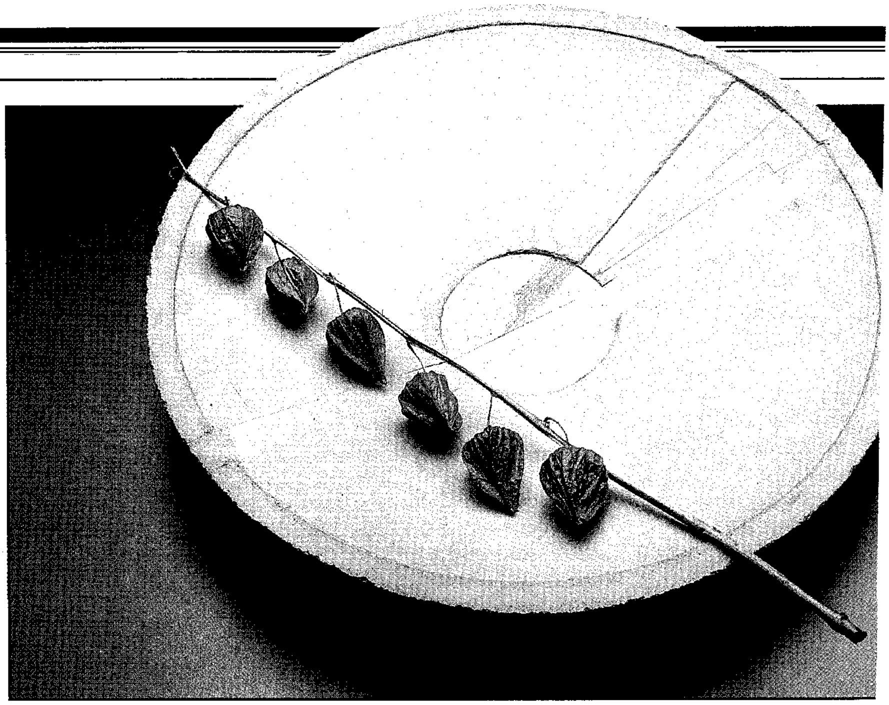
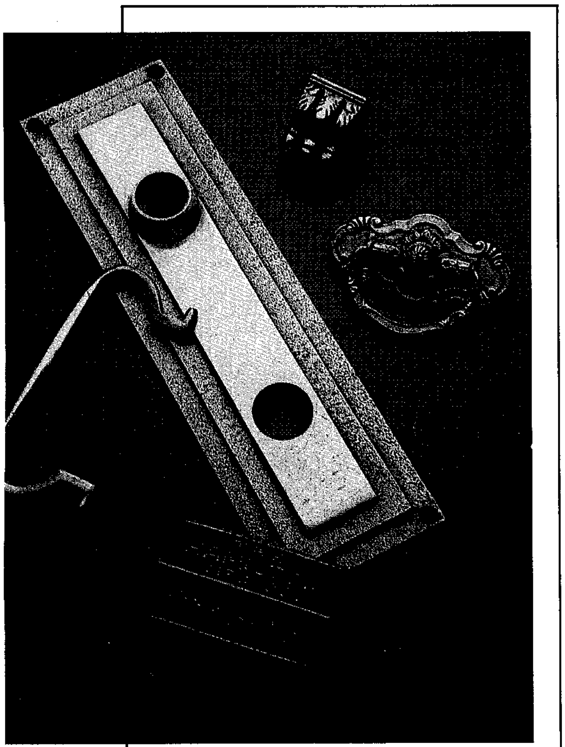
By Nancy McKeon and Corky Pollan



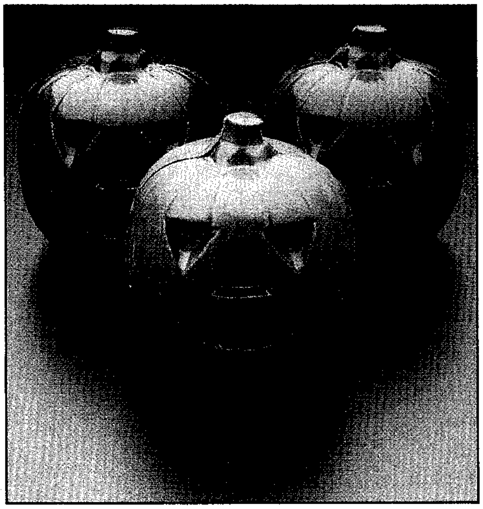


Brass Consciousness

Buying antique furniture is fun, but replacing its missing hardware isn't. Sheila Cole Nilva has been selling old furniture long enough to know that she should squirrel away the odd brass corner or cast-bronze drawer pull for restorations. She's also willing to share her finds: metal ceiling canopies for chandeliers ($5), cast-metal corners (from $8.50), drawer pulls and casters (from $4). There are no guarantees she'll have what you need, but it beats the flea-market circuit.
THE PLACE FOR ANTIQUES/*993 Second Avenue, near 53rd Street/308-4066*

Must Be the Season of the Witch

If the recent cold snap hasn't made it sufficiently apparent that fall is here, perhaps the imminent appearance of multiple Smurfs and E.T.'s trick-or-treating for UNICEF will. Halloween's origins are Celtic, but its permutations around the world make for an interesting cultural cross-pollination, viz., pumpkin pasta and pumpkin piñatas. So here, for the kids (and the adults who haven't outgrown their need for candy corn), is a cornucopia of seasonal favorites.



Art-carved: *Plump pumpkins (above, four inches in diameter) of solid milk or dark, sweet chocolate are $9.95 each, at Parón Chocolatier, 1149 Third Avenue, at 67th Street, 734-7660.*

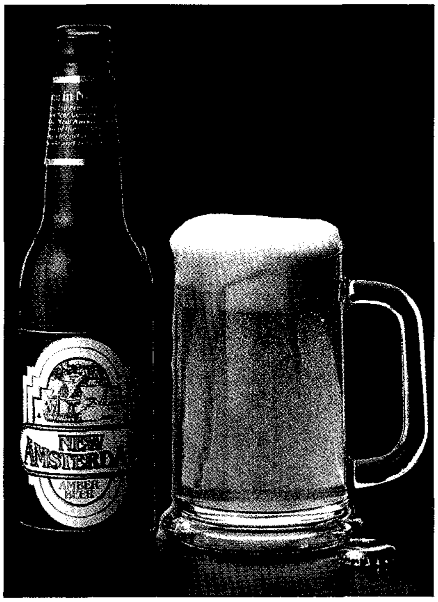
DIA DE MATAC

Photographs by Aaron Rezr

Plate Accompli

If we thought about cement at all we'd think about sidewalks and buildings, not plates or bowls. But this handsome plate is made of poured cement and has the simplicity of design found in the traditional Japanese objects sold at Kōshō, a tiny, elegant shop that opened three months ago. But it's not Japanese at all. It was made in New York by M.P.A. Each plate has mold marks inside that become its distinguishing ornamentation. Each is eighteen inches across, comes in a traditional wooden Japanese-style gift box, and is $165. (Japanese lanterns are courtesy of Flowers on the Square.)

KOSHO/*451 Columbus Avenue, near 81st Street/787-2977*



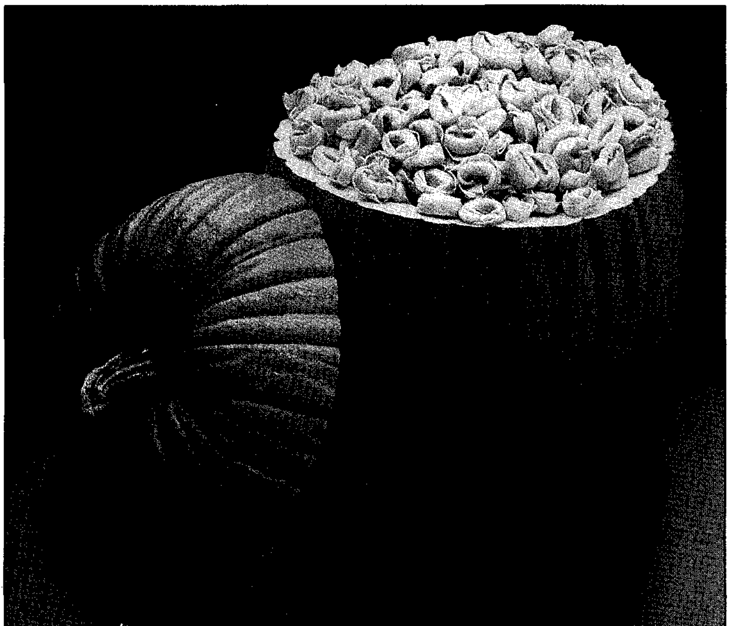
True Brew

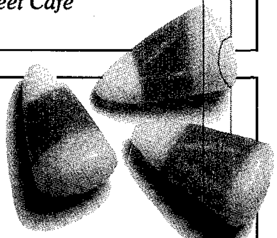
In the 1880s, New York State breweries (62 in Manhattan alone) produced small quantities of all-malt, highly hopped beer, similar to imported brews. New York's local brewers have moved away or disappeared, but now Matthew Reich and veteran brewmaster Joseph Owades say they've reproduced the vintage formula in very limited quantities (only 500 barrels in 1982). *New York* staffers don't remember the elegant eighties, but they do know their suds. Their verdict on the brew: "Excellent."

NEW AMSTERDAM AMBER BEER/*Balducci's, Harry's at Hanover Square, Ruppert's, Shelter Restaurant & Bar, Tastings International Wine Bar, and the Washington Street Cafe*

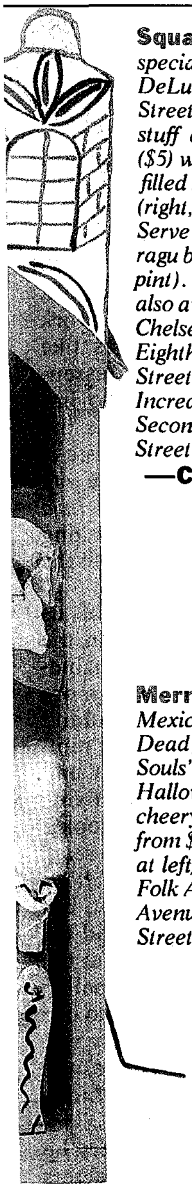
Squash racket: *On special order, Dean & DeLuca (121 Prince Street, 254-7774) will stuff a small pumpkin ($5) with pumpkin-filled tortelloni (right, $5.50 a pound). Serve with a veal-based ragu bianca ($6.50 a pint). The tortelloni is also available at Chelsea Foods (198 Eighth Avenue, at 20th Street, 691-3948) and Incredible Edibles (857 Second Avenue, at 46th Street, 557-9812).*

—Colette Rossant

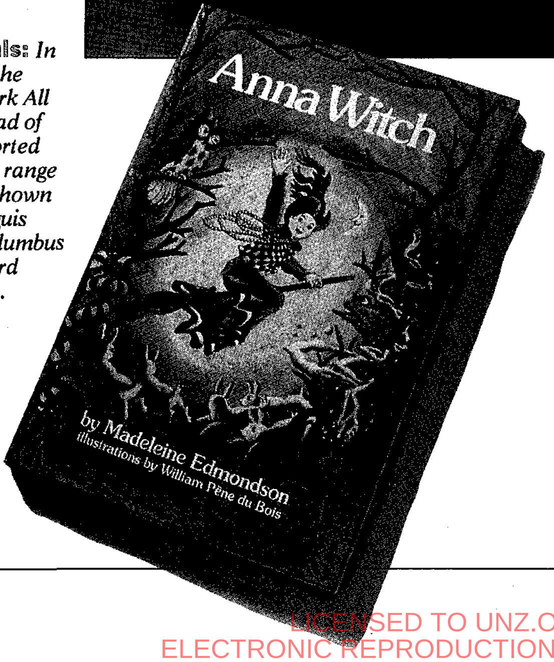




Corn dandy: *We chewed, we crunched, we tested fourteen kinds of candy corn. Our favorite: the chewy, not-too-sweet kernels from Elk Candy, 240 East 86th Street, 650-1177. It's $1 for half a pound.*



Merry old souls: *In Mexico, Day of the Dead figures mark All Souls' Day instead of Halloween. Assorted cheery skeletons range from $1 to $65 (shown at left), at Tianguis Folk Art, 284 Columbus Avenue, near 73rd Street, 799-7343.*



Bewitched: *The hilarious adventures of little Anna Witch prove that even witches have problems growing up. A Halloween treat for young readers,* Anna Witch *(left) is $8.95, at Doubleday and other bookstores.*

Hollow hang-up: *Plumbridge (30 East 67th Street, 371-0608) sells this piñata (right), filled with assorted candies, for $40.*

Movies/David Denby

THE TWILIGHT ZONE

"...*Veronika Voss* is Fassbinder's version of *Sunset Boulevard*—a sour comment on an already sardonic movie..."

Gothic horrors: *Rosel Zech as the former film star trying for a comeback.*

THE FLOORS ARE WHITE, THE WALLS AND ceilings are white, and the imitation Greek statue, a nude but demure lady, is white, too. It's a doctor's office, though it looks like the boudoir of a very rich woman with terrible taste. The camera prowls up and down the corridors, peering through the interior walls, which are made of glass, taking in the innumerable shafts of light reflected by a mirrored ball hanging from the ceiling. The inhabitants of this milky hell are a large, elegantly dressed female doctor; her look-alike assistant; a black G.I. happily filling up ampules with morphine; and an aging female movie star, a morphine addict, who is their prisoner. When the star attempts to kill herself with sleeping pills, the doctor, in sinister, caressing tones, tells her, "You can't die until I let you." At this, they all break into laughter—gales and gales of laughter.

Thus the principal setting of **Veronika Voss**, one of the last works completed by Rainer Werner Fassbinder before his death, last spring, at the age of 36. The atmosphere is unmistakable: No one else has staged these drenched-in-despair melodramatics in such brazenly kitschy interiors. Heavy-spirited and bizarre, fanciful but solemn, *Veronika Voss* is the kind of movie in which pairs of evil women loom into close-up like horror-film zombies. In a word, it's dreadful. Yet it's pure Fassbinder, and for many people that's enough. The Fassbinder cult has grown into a sizable and steady art-house audience. Both *Lola* and *Veronika Voss* are flourishing, and a Fassbinder retrospective will soon be getting under way at the Metro Cinema (formerly the Midtown), at Broadway and 99th Street. In the universities, Marxists and structuralists rejoice: Fassbinder's work, with its infinite number of variations on a small range of themes—class oppression, victimization, sadomasochism—is a treasure trove, a quarry, an inexhaustible oil well. The quarterlies have already begun their special issues.

A few years ago, having greatly enjoyed such "middle" works as *The Bitter Tears of Petra Von Kant, Ali—Fear Eats the Soul*, and *Fox and His Friends*, I became a moderate booster myself. In the increasingly vapid and cautious foreign-film scene of the seventies, these movies, with their acrid jokes, their cruelty and comic dismalness, offered the peculiar stimulation of a cold rain taken directly in the face. And the *idea* of Fassbinder was satisfying. A director who worked with incredible speed, he used the same crew and a stable group of actors over and over, turning out three or four movies a year. He was a workshop director, committed to filmmaking as a continuous activity rather than as a search for ultimate expression, and if you were willing to accept, in a tentative, anticipatory spirit, a series of streamlined fables, you could appreciate his experiments in tone and style—the scandalous bluntness, the freezing eroticism, the mixture of intentional banality and *outré* aestheticism.

Fassbinder was something new—a surly camp, a put-on artist with no particular desire to give pleasure. Of course, those who admire him deeply don't talk of him that way. Instead, they speak of his profoundly despairing view of life, his revolutionary attitude toward form, his greatness as a satirist. Vincent Canby has even tried to make him out as one of the great directors in film history, right up there with Godard and Buñuel. Hoping to offer help to the uninitiated, Canby has divided Fassbinder's work into amiably eccentric categories like "Masterpieces Probably," "Quintessential Fassbinder," and so on. In so impersonally authoritative a place as the *Times*, a statement of one man's taste is always welcome, but really, come *on*. People who go to such movies as *In a Year of 13 Moons* and *Despair* expecting greatness are going to come out with the taste of ash on their tongues.

By the late seventies, some of us wanted more from Fassbinder than the ironic teasing of banality and Thorazine-style acting; we wanted him to be more than "interesting." And we couldn't help noticing that he was repeating himself—not once or twice but again and again. His extraordinary productivity, once the subject of awe, began to look a little strange. Didn't he ever stop to read, think, or live a little between films? It's a naïve question, normally irrelevant, but his work, which had never exhibited the range of interests or sympathies that the great directors have all had, compelled it. Weariness and dismay settled into our reaction to his new films. His surly wit, experienced for the eighteenth time, was no longer bracing; it was all but indistinguishable from misanthropy. Dividing the world into winners and losers, he showed little interest in his characters except as players in the eternal struggle

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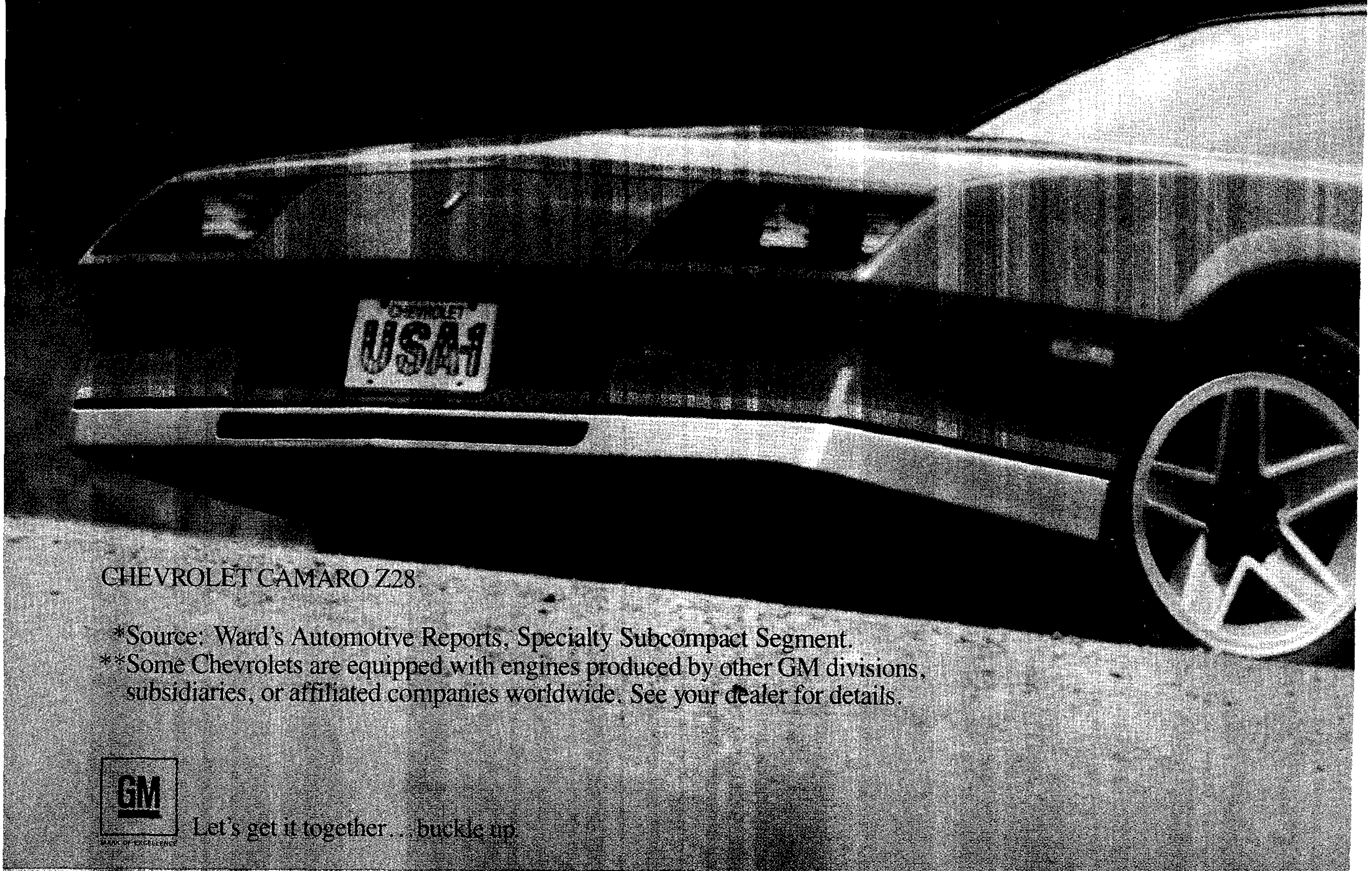

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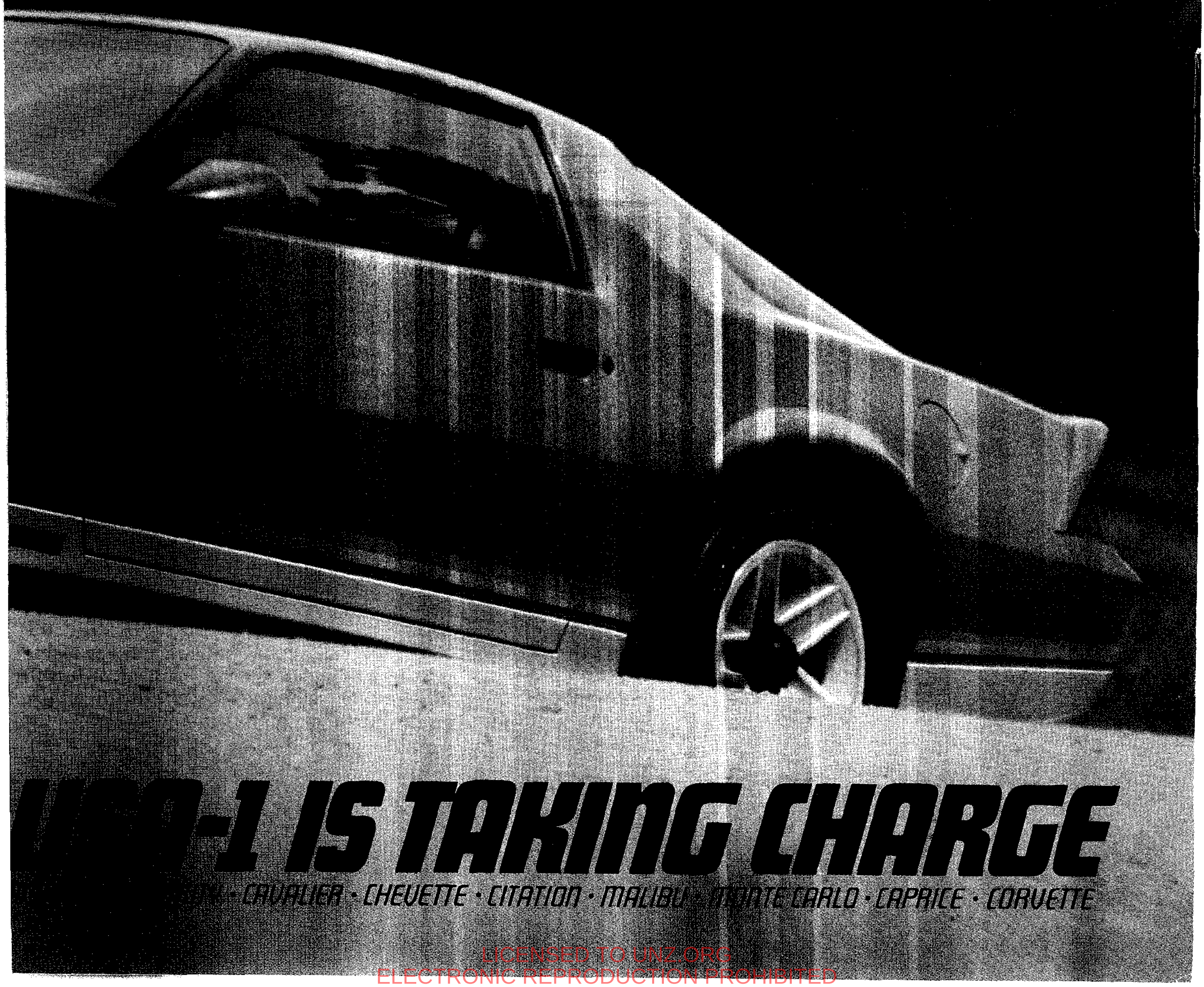
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between rich and poor, strong and weak—the power game that, for him, was a system of sadomasochism writ large.

In *Veronika Voss*, set in 1955, Fassbinder has offered his sour comment on *Sunset Boulevard*. Billy Wilder's movie is widely considered one of the most sardonic works in American film history, but Fassbinder must have found it sentimental, for in this gloss on it he makes his aging star not a magnificent (though undeniably grotesque) relic like Gloria Swanson's Norma Desmond but a pathetic mediocrity, a favorite of Goebbel's, whose career has foundered after the war. Now a drug addict, Veronika Voss (Rosel Zech) is finished when we first meet her, and she sinks lower and lower, literally falling to the floor in agonizing fits. If Fassbinder cared for her, her disintegration might be painful. But he stages it as a camp spectacle—there she is carrying on about her comeback at a party in her gruesome house, with its candelabra and shrouded furniture. When Norma Desmond did the same thing, you felt the grandeur and craziness of her will—the woman was still *dangerous*. Fassbinder's heroine is just a loser.

A rather stolid sportswriter (Hilmar Thate), the equivalent of the William Holden figure in *Sunset Boulevard*, makes a feeble attempt to save her. I won't reveal what happens. Not that it matters. In a Fassbinder film, the game is always rigged; the denouement invariably arrives as a confirmation of the power relations the movie has already demonstrated with crushing bluntness. Working with two screenwriters, Fassbinder has relied on the kind of melodramatic contrivance and sinister dragon-lady characterizations that were dropped from Hollywood movies two decades ago. If *Veronika Voss* were only funny, one might be able to accept this stuff as parody or even "satire" (Canby's word). But the movie is repellently grim.

Veronika Voss can be enjoyed only as an extended essay on the possibilities of black-and-white cinematography. As always, Fassbinder does some stunning things visually. When the sportswriter picks up Veronika Voss in a rainy park and then rides with her in a trolley, the gleaming headlights striking the windows of the trolley car are brilliant and icy cold against the black, freezing night. Fassbinder, a minor baroque stylist of great skill, never lost the ability to put some sting into conventional romantic imagery. That so tirelessly perverse an artist could be turned overnight into an academic classic is an irony that I don't think he would have enjoyed. With luck, his best films will survive the flattening-out effect of adulation, and future generations will rediscover what was once so exciting in his work. ■

Dance/Tobi Tobias

TEAPOT TEMPESTS

"...Both the Norwegian National Ballet and London's Ballet Rambert offered derivative, predictable choreography..."

NADINE BAYLIS'S DECOR FOR THE **Norwegian National Ballet**'s production of *The Tempest* suggests fjord country. Huge jagged shapes float high above eye level in a world that is all icy, blue-green sky and water. Yet apart from the nationality of Arne Nordheim, the composer of its commissioned score, there is nothing very Nordic about this Glen Tetley ballet. The sole offering of the Scandinavian troupe that opened the Brooklyn Academy of Music's Ballet International series, it only proves how little tied to locale ballet is today.

The American-born Tetley choreographs in a style that has been admired and imitated throughout Europe and reimported to the States—via his own works and those of his popular juniors, Jiří Kylián and Choo San Goh. Half simplified ballet, half Martha Graham technique, it allows its dancers to appear gorgeous and angst-ridden at the same time. Borrowing the cosmetic layer of two rigorously conceived styles is an exploitative business; Tetley gives Shakespeare the same treatment.

His *Tempest* trades heavily on the enchanted atmosphere we recollect from the play. The ballet uses the names of the Shakespearean characters (quick, who's Trinculo?). Yet it ignores the complexity and depth of the theme, to say nothing of the plot, in favor of endless semi-referential, semi-abstract passages of running and grappling. Tetley attempts to conceal the real object of his interest under clouds of ballooning silk that repeatedly engulf the stage, but it's evident that only the subtly homoerotic encounters between Prospero, Ariel, and Caliban move him to invention. Poor Ferdinand and Miranda are dealt stuff too banal even for the TV version of *Little House on the Prairie.*

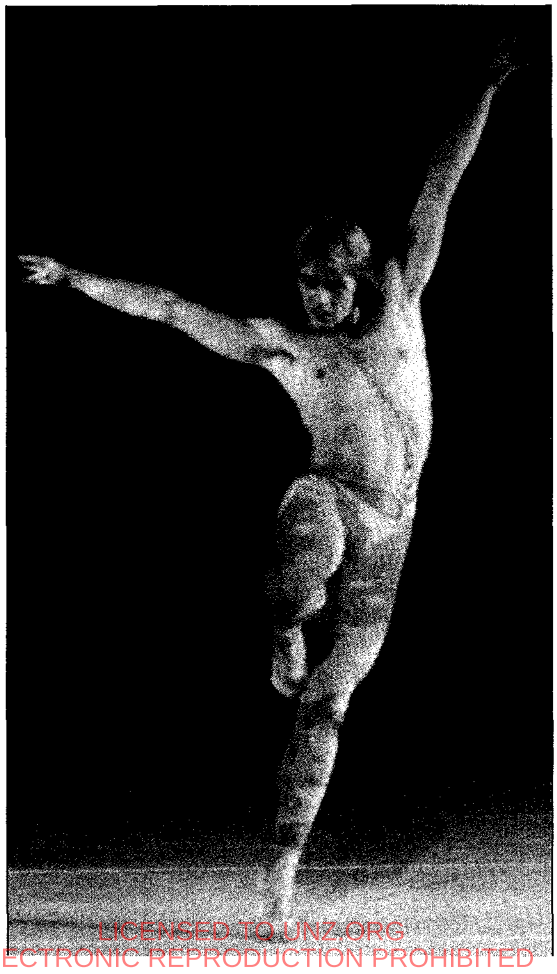
For his theatrical effects, Tetley raids some oddly assorted quarters. The nymphlike figures at play under billowing silk are filched from the landmark American modern dance, *Soaring,* while the grotesquely effective costume of the witch Sycorax (Caliban's mom) comes to us courtesy of Kabuki theater. Altogether it is an evening of very strange bedfellows.

Oddly enough, the Tetley *Tempest* was originally created for London's **Ballet Rambert,** a company making its New York debut at Brooklyn College the same week the Norwegians landed. The British troupe, however, brought a repertory fashioned by its house choreographers—Robert North, Richard Alston, and Christopher Bruce. Because its first house choreographers—some 50 years back—were Frederick Ashton and Antony Tudor, the company aroused heady expectations.

Efficient is the word for this group. Its performers are distinctive individuals, with bright, clean technique. Their repertory is varied and deftly produced. Yet not a single moment on the programs I saw had the force that distinguishes real art—urgent necessity. Here were dances that were reasonably thoughtful, reasonably theatrical, frequently derivative, and far too predictable.

North's *Lonely Town, Lonely Street,* a jazz-flavored number danced, literally, in the shadow of tenement fire escapes, is a literal illustration of its Bill Withers songs. Without further clues, you can visualize the duet performed to the lyric "Who is that man, and what is he to you?"

Ketil Gudim as Ariel: *The spirit wasn't Shakespearean.*



Photograph by Tom Caravaglia.

Christopher Bruce is the troupe's purveyor of blood-and-guts. He takes his depictions of man's inhumanity to man from history—brutality in Germany, in South America. These references exist primarily in the program notes, though; they are not—cannot be—clearly conveyed through dancing. We read that the opposing groups in *Ghost Dances* are innocent masses and their political oppressors. But they might just as well be a busload of stranded European tourists (latter-day *conquistadores,* you see) and natives taking their just revenge.

It's a sure sign that a ballet scenario is too vague or too fancy when you can mis-peg the bad guys, but Bruce conjures up some vivid images nonetheless. If they seem synthetic, it's partly because they're often culled from other, better ballets and partly because Bruce dwells on them—self-consciously and at length.

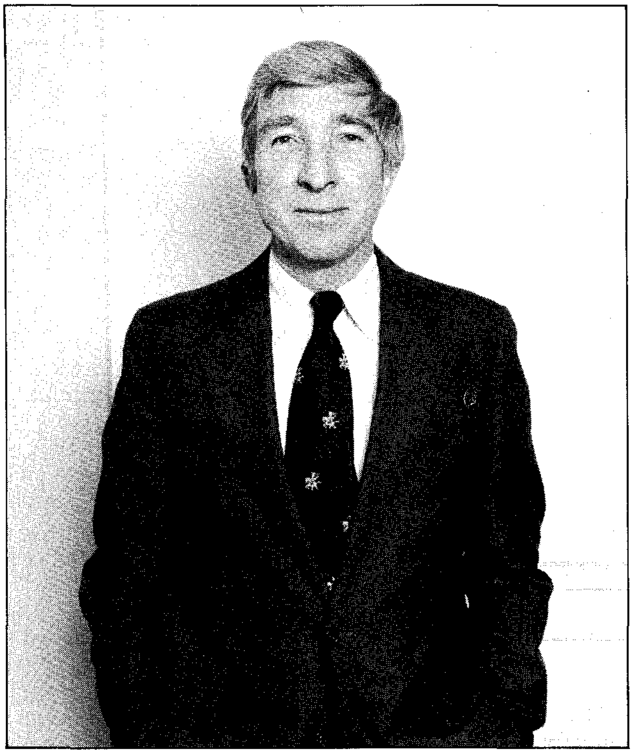
Bruce and North work in a modern-ballet vein akin to Tetley's; the modern element in their blend derives from Graham's impassioned dance language. The contemporary influence on Richard Alston's vocabulary is cooler. It comes from Merce Cunningham, and Alston's forte—lovely shifting arrangements of figures in space—seems to result from close observation of Cunningham's serene movement landscapes.

For the rest, Alston's finest moments were the long, subtle passage in (yes, again) *The Rite of Spring,* in which the Sage selects the sacrificial virgin, and a grave, lyrical trio for men in *Apollo Distraught.* Alston's intelligence and refined taste are pleasing, but the degree of his originality is still undetermined. To suggest that he is a successor to Ashton is foolishness or, at best, wishful thinking. ■

Books/Clancy Sigal

RETURN OF THE KVETCH

"...Updike finds it hard to forgive women their existence, especially those who have given him/Bech any happiness..."



Updike: *Paying his respects to middle-aged comforts.*

Bech Is Back, *by John Updike. Alfred A. Knopf; 195 pages; $13.95.*

HENRY BECH IS JOHN UPDIKE'S ARTISTIC demon made flesh. In his first appearance, in the 1970 *Bech: A Book,* we were introduced to a "graying and furtively stylish rat" of a New York–based Jewish writer in deep creative *tsuris.* Bech, "the last of the Joe Louis liberals," has a block after producing some well-received but poorly selling novels. So he fritters away his time lecturing at obscure colleges, wandering the world on State Department tours, and screwing everything in sight.

The first Bech book was a sparkling, wicked act of revenge against the "silken mechanism whereby America reduces her writers to imbecility and cozenage": a not altogether convincing diatribe aimed at English departments, dumb college girls, and literary hangers-on. But it had some sharp and funny reporting, through Bech's gloomy adventures, of Updike's various State Department freebies to Russia and the Eastern bloc.

The Bech saga is a more interesting in joke than it seems at first glance. What we have here is a quintessentially Wasp writer, Updike, who has always suffered from a kind of emotional constipation, relieving himself by conjuring up, out of his darkest anti- and philo-Semitic fantasies, a hairy, bear-like Jewish writer of approximately his age and travel-weariness who is productively constipated, pure and simple. Like most remakes and sequels, *Bech Is Back* is thinner stuff, with far too much padding for such a small book, but also with a more revealing subtext than the original, in which the writer just kept running from the dreaded prospect of commitment to one of the well-read but uninteresting women who chased him.

This time Bech, "this old dead whale embalmed in the anthologies and still trying to spout," actually gets married—to Bea, a suburban Wasp housewife and divorced mother of three kids. Her deceptive softness "sheathed an instinctive efficiency" Bech both loves and hates. Bea dispatches Bech to a studio with a peremptory command: Move your fingers over the keys of your typewriter no matter what comes out. Of course, a best-seller emerges. Predictably, Bech pays Bea back by abandoning her for exactly the kind of publisher's dolly bird ("The restaurant skills of New York women: like praying mantises roving the twigs of a creosote bush") he has always made fun of.

The New England marriage section is best. It details, with the kind of horrified precision at which Updike excels, the exact steps by which Bech, the primordial Upper West Side sloth, makes his temporary peace with rural Gentiles and small-town Rotarians. A kind of smug, ambivalent nausea hangs over Bech's acceptance of his fate—to be (like Updike) suburbanized and successful.

Updike, in Bech's name, is a great domestic reporter. "And here was the furnace, an old converted coal-burner in a crumbling overcoat of plastered asbestos, rumbling and muttering all through the night like a madman's brain." Bech is a device by which Updike can pay his respects to the middle-aged comforts he deeply resents.

Some of the literary jokes are funny, some not. They include excerpts of reviews of Bech's potboiler from most of the classy New York journals—"The squalid book we all deserve," says Alfred Kazin in the *New York Times Book Review;* "An occasion for guarded wonder," booms Benjamin De Mott in *Partisan Review*—as well as a wonderfully malicious scene between Bech, a relic from the literate past, and his youthful editor, who is gung ho but entirely innocent of words. Very little in the current U.S. literary scene escapes Updike, including "the Melville Medal, awarded every five years to that American author who has maintained the most meaningful silence."

In a 195-page book, only pages 104 to 179—"Bech Wed"—are worth reading. There's some pretty stale stuff at the front, involving Bech's "Third Worlding" it in Ghana, Kenya, and Korea. Dutifully, Updike sends Bech and Bea to Israel and Scotland, but he isn't too interested. As usual, his finest antennae rub together only when the lovers get trapped in the big house with each other's wayward, dueling sexual and money fantasies. Marriage turns on Updike like a certain kind of pornography.

Updike finds it hard to forgive women their existence, especially those who have given him/Bech any happiness. Bea, whom I actually liked, makes "gentle yipping noises when she f---ed." In Updike's moral universe, that puts her down among the beasts. It's an old trick, this, portraying your male hero warts and all but essentially with a self-satisfied pat on the back in order to have a license for mayhem on women. Updike is a better writer than this. Let him find a way to gently bury Bech and have another, more gracious look at the ladies. **—C.S.**

Clancy Sigal is the author of Going Away.

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When a restaurant review spends so much time on atmosphere you might wonder if the food is, well, disappointing. Let us assure you this is not the case: the meal holds its own with any fine Indian food. The menu expands on the familiar curries with kurma, do piaji, and chicken tandoori as standouts.

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Television/James Wolcott

THE EAGLES HAVE LANDED

"...Farber is irresistibly drawn to hysteria and foul manners; on his talk show, bayonets are always at the ready..."

EAGLES WRATHFUL AND IMPERIOUS SEEM to be perching on Barry Farber's shoulders as he hosts **Farber!** (Sundays; 11 P.M.; Channel 9), a new syndicated talk show that attempts to turn intellectual debate into a blood sport. The host of a local late-night chat show on WMCA radio, Farber clearly fancies himself as a freedom fighter on the guerrilla fringes of discourse—even if the topic under discussion is "Canada: Friend to the North," Farber manages to work in anecdotes about members of the Norwegian underground heaving hand grenades into troop carriers and tank slits. His new show has been designed to accommodate his counter-insurgent fantasies. "Join us in the combat zone," says an announcer at the beginning of *Farber!*, "... where you can always expect big-bang controversy." As Farber stands valiantly erect before the camera, chin cocked and resolute, the announcer introduces him as "your moderator, instigator, and detonator." Farber then takes his position behind an orange command desk, where his guests will be brought on for detonation.

Banzai! *Words pour from the sky like parachutists, landing with a thud.*

Obviously, *Farber!* is no leisurely badminton lob and return of ideas in the manner of PBS's *MacNeil/Lehrer Report.* It's part cockfight, part tribunal. The first guest summoned is called "the hunter," and as he or she makes the case for (say) the nuclear-freeze movement "the quarry" sits in an offstage room in front of a television monitor, scribbling notes in rebuttal. After the hunter and the quarry confront each other, with Farber acting as referee, other guests are drawn out of the studio audience to give their testimony: Their appearances are announced with a sudden cone of light, which makes them blink like stool pigeons dragged into a back room for questioning. When *Farber!* reaches its nastiest pitch of righteous fury, you almost expect to see glass boxes lowered over the quarries so that they can be given the full Eichmann-in-Jerusalem going-over. In such a prosecutional atmosphere, how can issues be sanely, wittily discussed? They can't. The true purpose of the show is to adorn and buttress belligerent attitudes. Farber himself gave the game away when at the end of a rude tussle on capital punishment (hunter: Roy "Baby Face" Cohn) he told his guests, "I don't know if you've changed any minds, but I know you've given viewers more reason to feel like they already did in the first place."

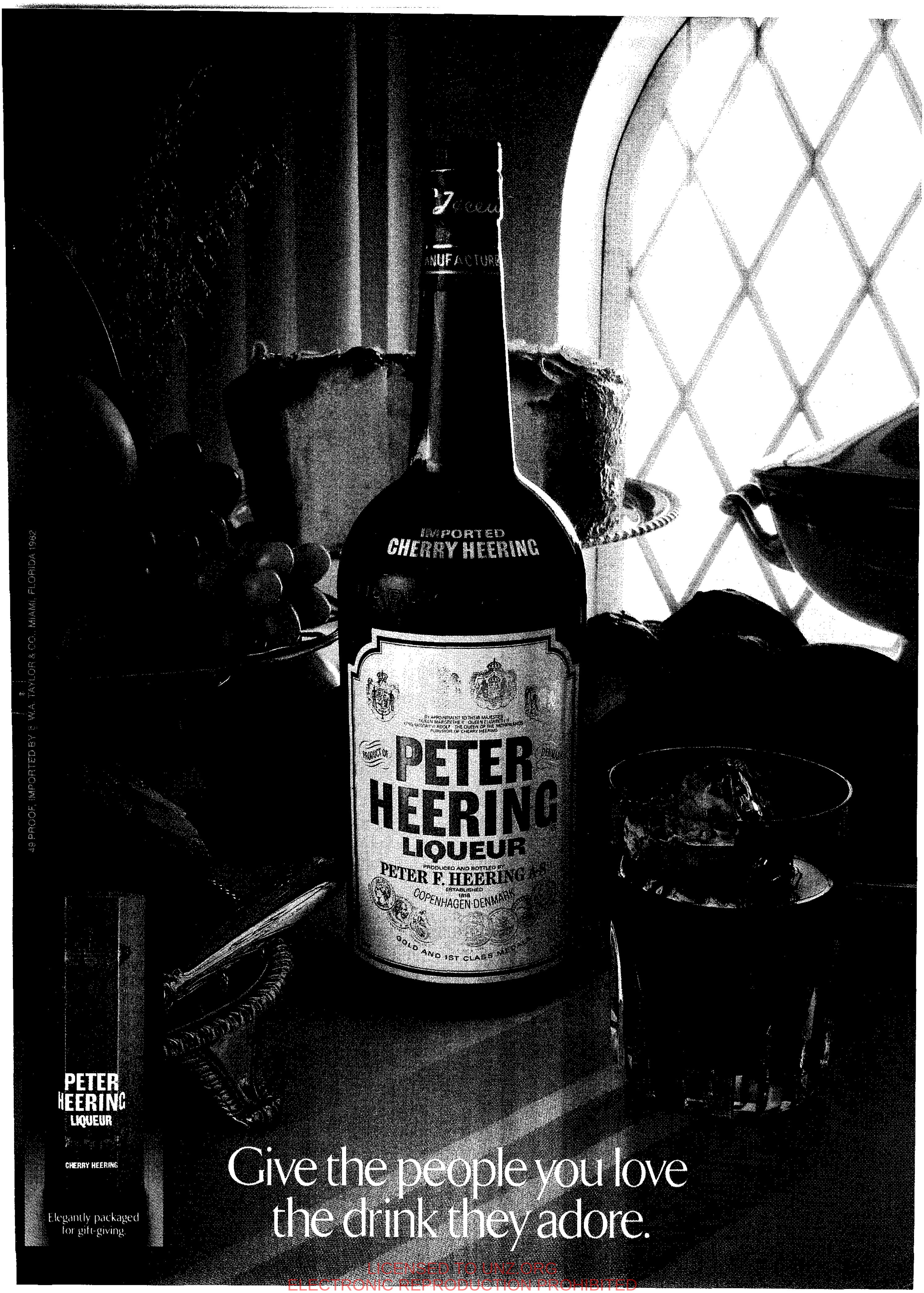
Presumably, the exclamation mark in *Farber!* has been tacked on to show that Barry Farber and his program are more urgently dramatic and up-to-the-moment than Phil Donahue's *Donahue* or Merv Griffin's *Merv Griffin Show.* Unfortunately, it also signals the flying manic pitch at which this series sets itself. Guests are always shouting at one another! and mangling their syntax! and poking indignant fingers into the faces of their adversaries! And when they're not strafing one another with scorn and invective, they're often reduced to rude bursts of inter—"How *dare* you say that to me!"—ruption. On a show about the Ku Klux Klan, a Jewish A.C.L.U. lawyer and a fresh-faced twerp from the K.K.K. began trading body blows.

A.C.L.U. lawyer: When you see everybody of a race or of a religion as kind of a fungible mass, that means you are half-blind, half-deaf, half-idiotic, and a bigot.
K.K.K. twerp: I wish your fellow Jewish citizens in Israel and in this country ...
A.C.L.U. lawyer: Well, first of all I'm not a citizen of Israel, so right away you're wrong.
K.K.K. twerp: I appreciate that. I just wish your fellow Jews believed the same thing. When they have a law in Israel that says ...

On and on they futilely grappled, tar babies unable to wrestle their way free. As Alexander Cockburn pointed out in a recent *Harper's* piece on *MacNeil/Lehrer*, sometimes there *aren't* two sides to an issue, and there certainly seemed no enlightening purpose served by giving some slick operator from the K.K.K. a nationwide forum on which to spread his rancid twaddle. Bigots belong in the closet, where their mumblings disturb only the moths.

For all Barry Farber's bombast, he's obviously an intelligent specimen, pedantically articulate, with a strong, vivid sense of history. But his mind is too richly stocked with angry convictions, and, as R. P. Blackmur once observed, "[A] mind furnished only with convictions would be like a room furnished only with light; the brighter the more barren." And for all his courtly Southern flourishes, Farber seems irresistibly drawn to hysteria and foul manners—

Photograph by James Nachtwey/Black Star.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with a poke of his finger, he stirs his guests to fiery indignation. No, if you want a frisking discussion of public affairs, you're better off with *Agronsky and Company* (Saturdays; 7:30 P.M.; Channel 13), a show in which there are petulant huffs of ego but also reliable comments, friendly teasing, pockets of calm. On *Farber!*, bayonets are always at the ready and the battlefield is curtained with smoke. Words pour from the sky like parachutists, landing with a crash, a splat, a multitudinous thud. Squinting through binoculars at all this needless ruin, Barry Farber can only dig his heels into the dust and wonder what went so terribly amiss.

LIKE BARRY FARBER, DR. RUTH WESTheimer is a local radio star trying to strap herself to the nose cone of a TV talk show and take a dizzy ride into the big time. From her stint as host of WYNY's *Sexually Speaking* and her appearances on NBC's *Late Night With David Letterman*, Dr. Westheimer has made sex her tidy little gingerbread estate—she's not merely an expert on sex, she's its darling troll mascot, its sugar-frosted fairy. Wee of stature and merry of twinkle, Dr. Ruth is able to bubble on about the seamier aspects of sex without working up anyone's ire because she coyly domesticates the subject, makes it warm and cutesy. Humming a peppy tune, Dr. Ruth serves up orgasms as if they came fresh from the cookie tray, and her advice to the lovelorn is spritzed in quick, fizzy bursts, like seltzer. She's the perfect hostess, always setting an ample table. But does she have anything provocative to *say?* When Dr. Ruth can't be sexually explicit (as she can on her radio show), she's adrift in a sea of commonplaces. Only her toy foreign accent makes her stale news novel.

If *Farber!* has been scaled to Barry Farber's swollen flamboyance, **Dr. Ruth** (weekdays; 9:30 A.M.; Channel 5) seems to have been scaled to Dr. Ruth's diminutive fancies. Small stage, rows of folding chairs, nowheresville décor—Dr. Ruth is strictly a five-and-dime affair, as makeshift as a meeting of the bake-sale committee. No longer limiting herself to pesky bothers like impotence and bondage, Dr. Ruth avidly interviews an assortment of celebrities and shrinks about love, children, in-laws, fame, and career-making, then bobs up and down the aisle with a wandlike microphone, trying to tickle the studio audience into coughing up a few questions. Usually little more rises from their throats than a few scratches of inarticulation.

On one show, Dr. Ruth read a letter from a man who said women were lower than skunks because they didn't care about anything except the bulge of a man's billfold and the make of his car. Rather than give this letter the silence it

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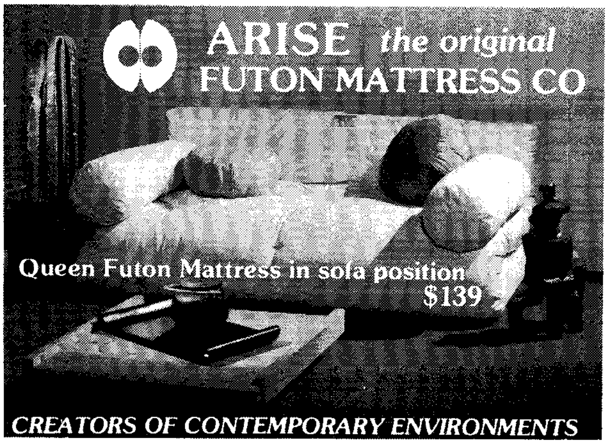
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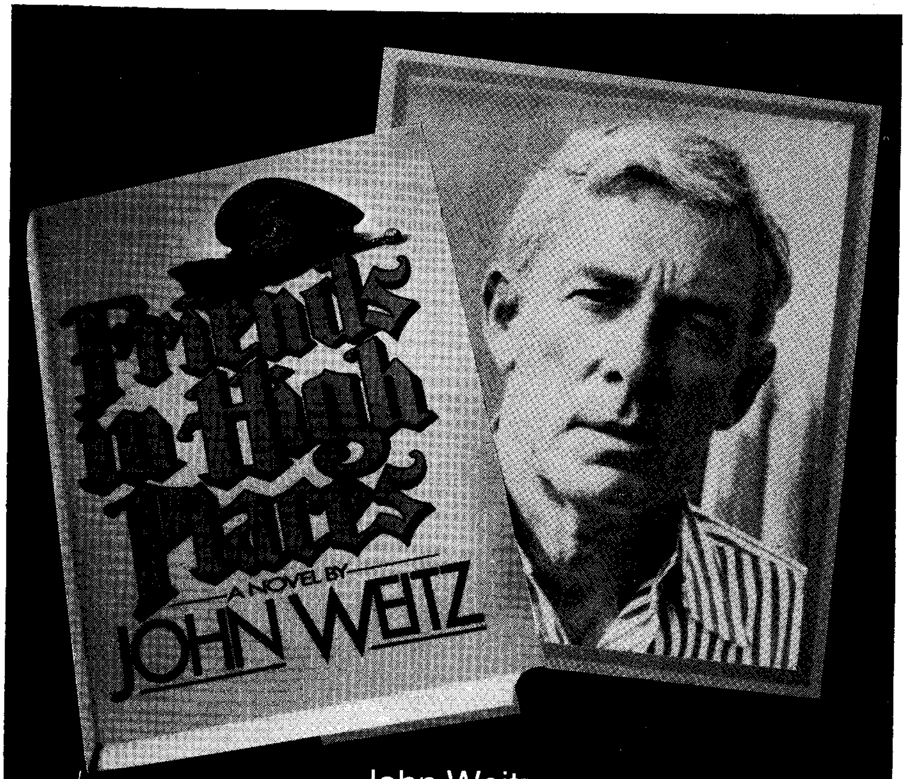
deserved, Dr. Ruth flitted about with her wand, eliciting responses like "Um, I think he's got, like, this insecurity thing." Now and then Dr. Ruth even brings members of the studio audience to the stage, where they sit stiff and perplexed, like farmers who have just been abducted by a U.F.O.("Somethin' strange about that fella with the green antennae, Clem . . .")

The sad, almost touching thing about *Dr. Ruth* is that it's so obviously a vehicle flung together in haste to capitalize on its host's sudden (and, if God is kind, fleeting) fame. Dr. Ruth is the quintessential flash-in-the-pan media phenomenon. She's on television not to give advice or field questions but simply *to be on television*—to be famous for being famous, in Daniel Boorstin's indelible phrase. What's sad about Dr. Ruth is that she so ardently *loves* being on television, loves all this unwarranted attention. She's so revved up and perky on her show that she sometimes answers questions from the studio audience before the words are fully out of their mouths. In her shameless zest, Dr. Ruth reminds one of Disco Sally, that crazy old bird who boogied at Studio 54 and found herself landing on the couches of talk show after talk show. If Dr. Ruth hasn't yet been photographed bouncing on Truman Capote's knee, it's surely only a matter of time. She's that trivial.

THE NEW HOSTS OF **Sneak Previews** (Thursdays; 8:30 P.M.; Channel 13) seem to have come down with a bad dose of puppy love—for themselves. Infatuated with their sweet selves, they want us to sweeten up on them, too, and their earnest spaniel eyes are always searching for approval. The new hosts are Jeffrey Lyons and Neal Gabler, who were selected to dish out bite-size opinions about movies after the show's original hosts—Gene Siskel and Roger Ebert—tripped off together into the lusher dales of syndication. (Siskel and Ebert's new show, *At the Movies,* is broadcast locally on Channel 11.) Unlike Siskel and Ebert, who don't try to be cuddly (a recent story on the two had Ebert asking, "Where did giraffe boy go?" after Siskel had limped from the room with a tennis injury), Lyons and Gabler speak in soft cashmere tones. Winsome and caring, they give off a nice-Jewish-boy innocuousness, and their opinions have all the tense pounce of dewdrops. Sometimes they're so anxious not to offend that they pay not the slightest care to what they're saying. In a review of *The Chosen,* Gabler, his brown eyes moist with feeling, said that this wasn't a movie with big, boffo scenes, adding, "It doesn't get down on its hands and knees and grab you by the lapels." Poor Gabler must think he's speaking to a roomful of leprechauns. ▬



John Weitz,
the international fashion designer,
former German, former American
Intelligence officer, shares these
experiences of his other life 卐
with the reader.

From Publishers Weekly

FRIENDS IN HIGH PLACES

John Weitz. Macmillan, $15.75 ISBN 0-02-625920-6

Weitz's first book since "The Value of Nothing" is a surefire winner. German-born Charley (originally Karl) Dorn is a popular figure in the American social circuit of the 1950s, but his application for U.S. citizenship is turned down on grounds—legitimate grounds—that Dorn had been a Nazi. Weitz jettisons the reader back to Germany of the '30s and '40s, to show with fascinating and evocative detail, how good people, including Dorn, allowed and contributed to Hitler's rise. Business pressures forced Dorn to join, believing anti-Semitism was a passing "phase" of Nazism, while his wife Hilde became a central figure in an anti-Hitler conspiracy. Hard to put down, "Friends in High Places" recreates and personalizes those times and their principal (and unprincipled) actors—including Hitler—with exciting, convincing realism. Weitz even includes an extensive bibliography at novel's end for those incited to explore further. *[October]*

Macmillan Publishing Co., Inc.

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Music/Peter G. Davis

MAKING A MESS OF MOZART

"...Ponnelle's ludicrous production of *Idomeneo* at the Met scribbles meaningless, trivial graffiti on a great work of art..."

THE METROPOLITAN OPERA'S NEW PRODUCTION of **Idomeneo** is not a total travesty of Mozart's first mature operatic masterpiece, but you will have to peer very closely at the wreckage to discern the few good deeds. Just about the only one I could discover—aside from the mere decision (finally) to stage this noble work at the Met—was James Levine's crisply accented conducting of a musicologically sound score.

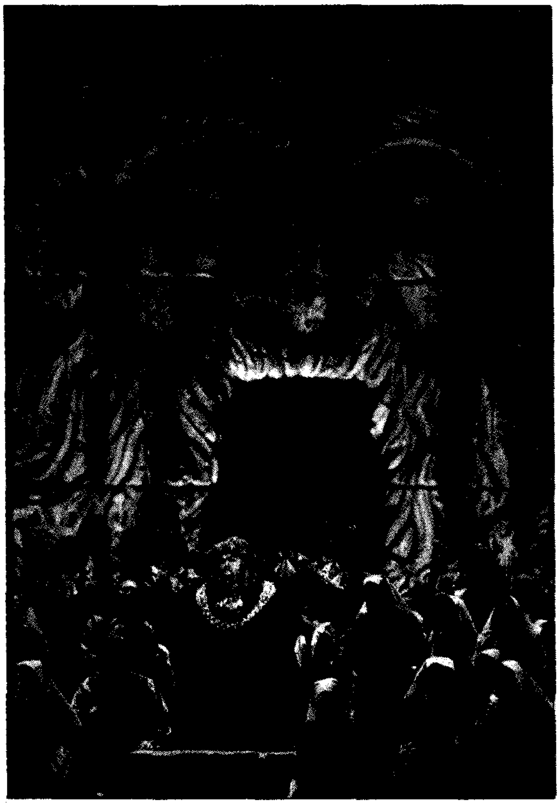
Until Daniel Heartz's scholarly edition was published, in 1972, *Idomeneo* invariably turned up in a bowdlerized form or in an awkward compromise between Mozart's own two versions. (The most drastic reworking must have been Richard Strauss's virtual recomposition of the opera in 1931, a curio almost worth reviving as an original score by a major twentieth-century composer.) Apart from some minor cuts and alterations, Levine opted for Mozart's first thoughts of 1781 rather than the more problematic version of 1786—a wise choice that gave us the opera in which the composer fiercely believed and rightly took tremendous pride.

So much for the good news. Even if the Met's *Idomeneo* had been sung by angels, which it was not, Jean-Pierre Ponnelle's ludicrous production would have been enough to sour the evening. Ponnelle has already peddled his Mozartean monstrosity to San Francisco and Chicago (why is the Met always the last opera house to pick up this willful director's aberrations?), and the jumbled look of the thing could have been predicted in advance.

Like Ponnelle's previous scenic designs for baroque and classical operas set in antiquity, his *Idomeneo* attempts to fuse the period of the action (ancient Crete) with the era in which it was written (high rococo), an approach that by now has become a tired cliché. This means a basic set of crumbling Greek columns populated by characters dressed in florid eighteenth-century costumes and wigs, all of it creating an aura of suffocating decadence that contradicts the freshness, immediacy, and dramatic brilliance of Mozart's score at every turn.

Beyond that, Ponnelle apparently wants us to sneer at everyone on stage. Elettra is presented as a comic-strip harridan, complete with a red bride-of-Frankenstein fright wig. Ilia acts like a simpering ninny, Idamante pouts like a petulant page boy, and Idomeneo fusses over his problems like an ineffectual board-room president. What these silly caricatures have to do with the human beings described in Mozart's music escapes me. *Idomeneo* may be based on a drama of formal heroic attitudes, but a composer of genius has transcended convention to create flesh-and-blood characters, not a collection of posturing inanities.

Some of the preposterous stage action Ponnelle has devised beggars description. When Ilia sings her exquisite "Zeffiretti lusinghieri," she kneels and sways her arms to the music as if imitating an old Judy Garland routine. As a further distraction—added, like so many details in this production, for no apparent reason—during the aria, Idamante is seen lying motionless on a staircase in the background, his head dangling over a step. At the emotional climax of the opera, when Idomeneo hesitates to put his son to the sword, a high priest nudges him rudely in the ribs to get on with the job (perhaps Ponnelle picked this bit up from *The Mikado*—"Chop it off, chop it off," as Pooh-Bah impatiently hisses to Ko-Ko). When the oracle of Neptune issues his *deus ex machina* proclamation, the massive head of the god, which has been leering at us blankly all evening, slowly blinks its eyes like a sleepy mama doll. But why go on? Rarely can so much meaningless and trivial graffiti have been scribbled over a great work of art.

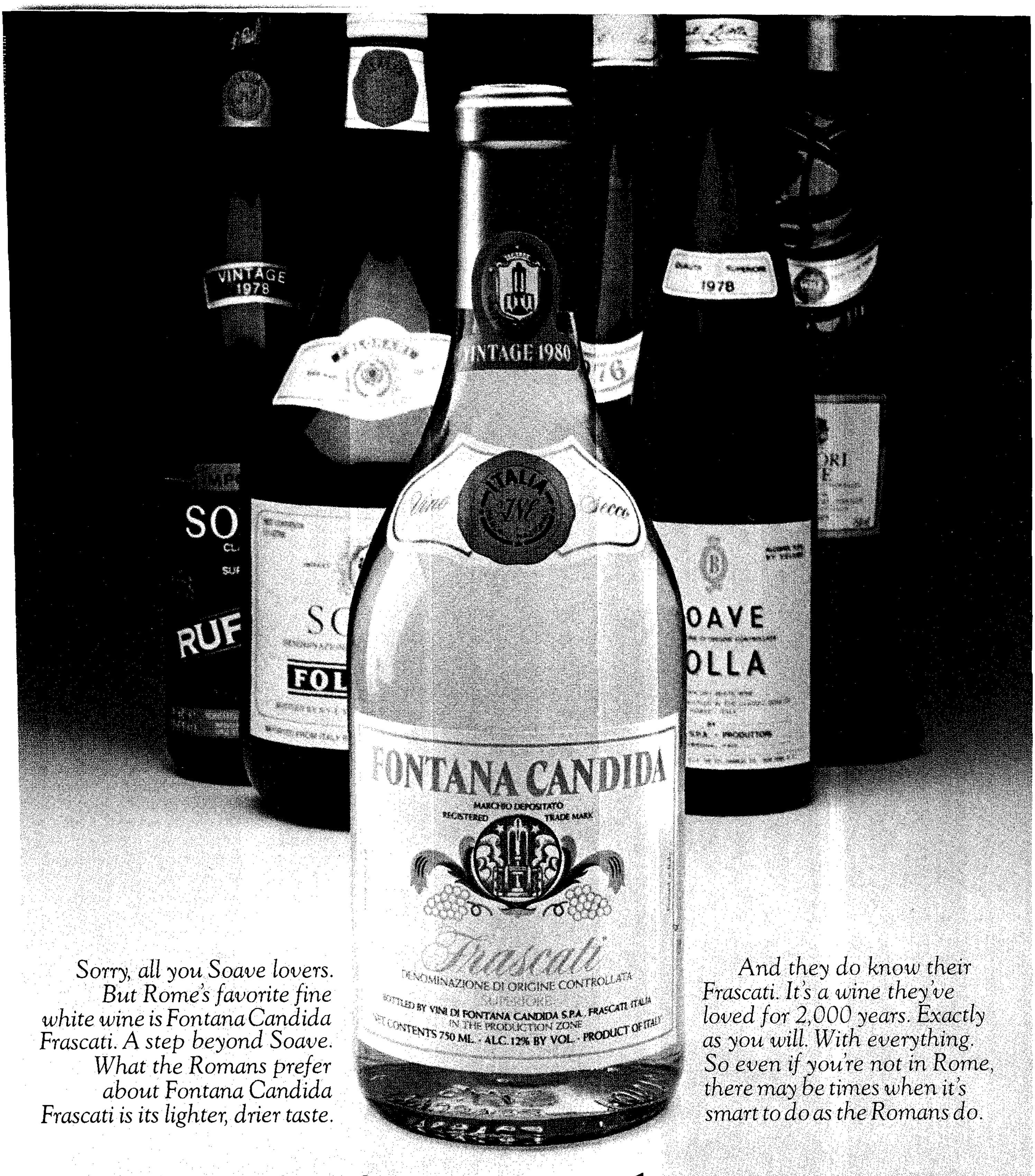


Monstrosity: *Amid the wreckage, two good deeds.*

The singers, despite their starry names, amounted to little more than a festival of miscasting—it seemed as if the Met was more intent on guaranteeing good box office for a hard-to-sell opera than ensuring distinguished Mozart singing. Ileana Cotrubas's high reputation in Europe (England, in particular) has always mystified me. Her nondescript voice lacks a firm center, her emission is unsteady, and she is unmusical to boot—hardly what one wants for Ilia's limpid arias. Frederica von Stade, back at the Met after a long absence, sang tastefully but wanly, never generating enough vocal presence to turn Idamante into a convincingly dominant figure. Hildegard Behrens's raw soprano and inability to sing a smooth legato line made Elettra's music sound unduly raucous, although she did succeed occasionally in cutting through Ponnelle's dramatic straitjacket to communicate a warm personality.

The big draw, of course, was Luciano Pavarotti in the title role, and he tried his level best to become what nature never intended him to be: an elegant Mozart stylist. Eyes glued on the prompter, phrasing awkwardly, and indulging in the sort of breathy whispering that betrays a flawed technique, Pavarotti only sounded like himself when he could step forward and belt out a high note. Even the simpler version of Idomeneo's big

Photograph by Henry Grossman.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showpiece, "Fuor del mar," proved more than he could comfortably handle, and for all the sincere intent of his work, the results only made minimal musical sense. A sorry mess, all in all, and a disappointment for anyone who loves this wonderful opera.

Giuseppe Sinopoli IS AN UNKNOWN quantity hereabouts, but probably not for long. The 36-year-old Italian has lately created a wave of excitement in Europe with his Verdi performances and fiery conducting of the symphonic repertoire. He has also made something of a stir as a composer with his opera, *Lou Salomé,* which had its premiere in Munich two years ago. A contract with Deutsche Grammophon should soon make him familiar to record collectors. Sinopoli's calling card here was Mahler's Sixth Symphony with the Philharmonic, an interpretation of rugged grandeur and striking individuality.

The Sixth is Mahler's most bitterly tragic creation, and Sinopoli did not shy away from that reality. This was a reading that, for all its careful attention to instrumental subtleties, underlined every grim accent in the score with brute-force intensity. Afterward, I ran into a Philharmonic player, who remarked: "I liked him; Sinopoli is one of the *real* conductors." High praise from a member of this hypercritical orchestra.

IT MUST TAKE A CONSIDERABLE AMOUNT of self-discipline these days for a conductor to bypass the Mahler symphonies when he brings his band to New York. **Riccardo Muti** has so far not yielded to temptation, but he did preside over a gigantic forerunner to the Mahler canon when the Philadelphia Orchestra recently visited Carnegie Hall: Liszt's *Faust* Symphony. Not many conductors are willing to put their reputations on the line by programming this unwieldy three-part monster. In the past, only Sir Thomas Beecham and Leonard Bernstein have professed a soft spot for Liszt's 80-minute score, which attempts to compress Goethe's epic into a symphonic character study of Faust, Gretchen, and Mephistopheles, capped by a grandiose choral finale.

Muti brought his customary technical skill and unimpeachable musical integrity to the project, but he only succeeded in making the *Faust* Symphony sound even duller than it actually is. The brazen theatricality of a Bernstein or the sophisticated urbanity of a Beecham at least partially disguised the music's frequent lapses into repetitiousness and empty rhetoric. Muti's devastatingly honest, coolly objective presentation of the notes cruelly exposed all the intrinsic faults of this fascinating white elephant, one of high-romanticism's most ambitious failures. ■

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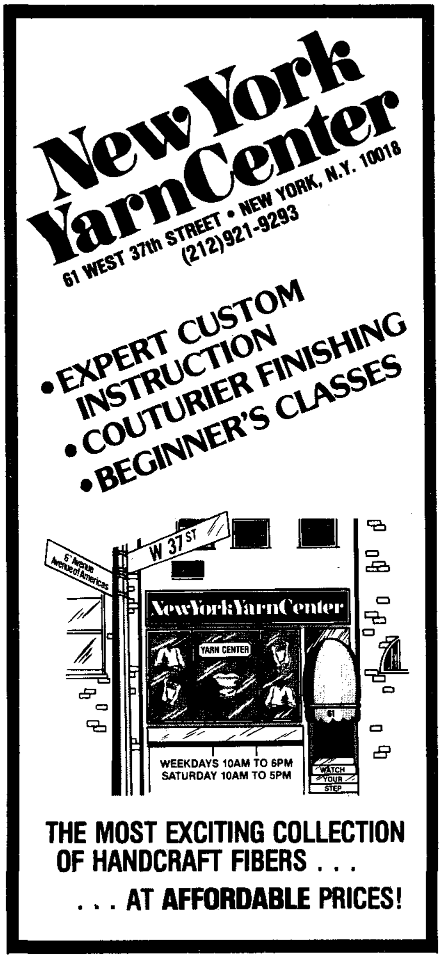
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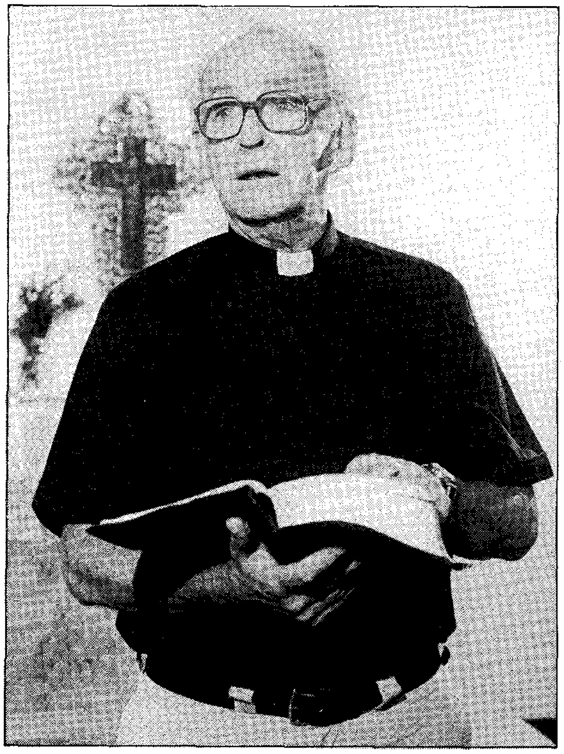
TOO MUCH HEART? TOO MUCH BRAIN?

"...Lanford Wilson writes with tact, insight, and sprightly dialogue. His *Angels Fall* puts you absolutely *there*..."

Angels Fall, BY LANFORD WILSON, IS A lovely bit of atmosphere that may not quite coagulate into a play. Into a tiny mission in northwestern New Mexico on a torrid June afternoon come Niles Harris, a middle-aged professor of art at an Ivy League college, and Vita, his ex-student and wife. He has had a nervous breakdown—or total loss of faith in his teaching and writing—and she, patient and helpful, is accompanying him on a drive to a clinic in Phoenix. A roadblock and the heat have forced them to seek shelter here; there has been an explosion at a uranium mine, and the air is unsafe with fallout, as a helicopter cruising overhead keeps proclaiming. Soon the mission becomes a mini-Grand Hotel, what with Marion Clay, the widow of a famous western painter, and her young stud, Salvatore (Zappy) Zappala, a tennis player en route to a tournament, likewise detained. They are presently joined by the local priest, Father Doherty, and his favorite parishioner, the young Indian Don Tabaha, a brilliant biologist on his way to a glamorous research job in San Francisco.

Father Doherty wants Don to stay and tend his otherwise doctorless Navajo brethren. Marion wants to get away from this wilderness to her native Chicago and to take her husband's work on a triumphal tour. Zappy is raring to get to his tournament, while the Harrises are equally eager for Niles to be reborn in Phoenix: His nerves jangle almost as loud as the mission bell. But here they all are, stuck and interacting. The device smells a bit of device, and only little things happen. Still, the danger of contamination suggests Armageddon, and Father D., Bible in hand, starts speculating on how one should meet the end of the world. And so there is speculation in the air as well. Tempers begin to flare; even the gentler souls reveal quirks and foibles, yet an underlying kindness helps them to help others as well as themselves. But under the underlying kindness, is there a deeper bedrock of ego?

There may not be much action, but there is a rich set of imbricated themes. What can we do for others? For ourselves? About mortality? About our fallibility? And what are the various forms of love? Are any of them authentic? Or even truly feasible? And also: Is this too great a load for so delicate, slender-shouldered a play? Yes, but the wonder of it is that Wilson writes with such insight and tact, such respect for his flawed but flavorous characters, such sprightly dialogue that only seldom forces its humor or dawdles over its pathos, and such (what shall I call it?) intelligent decency, that the absence of plot, the slight contrivedness (a mission amid potential holocaust, the neatly complementary relationships), the problems that nuzzle triteness take on a new glow. Well, glow may be too strong a word; a crisp cleanliness, then, as of a bed of freshly laundered sheets. We slip into this play as between ozone-exhaling linen, and feel refreshed, renewed.



Meddling and mettlesome: *Hughes as Father Doherty.*

Wilson's range, both in his *oeuvre* and in this relatively slight play, is imposing. He has a good deal of factual information on a number of subjects to purvey with deftness; he has a sense of all kinds of places and activities, and uncovers both their extraordinariness and their ordinariness with acuity and joy; and, best of all, he knows people of every stripe, in the manner of someone with the rare gift of inspired observation. And not only observation, but also synthesis and dramatic confrontation, for these people, even if they precipitate no great events, nag and nibble at, and make dents in, one another. Yet the denting is wistful and melancholy rather than abrasive, and we leave *Angels Fall* with a sense that we are all falling, if not fallen, angels, but with hope for something around and inside us to break the fall—thus quick, bright things come to contusions rather than concussions.

Matters are enormously helped by Marshall W. Mason's masterly direction, which seems totally self-effacing yet is always there, not missing a trick. John Lee Beatty's mission setting could not be more genuine, sacred, and inviting; Dennis Parichy's oblique lighting captures the fugitive afternoon like a fly in amber; and Jennifer von Mayrhauser's costumes are subtly, understatedly revealing. The acting ensemble could hardly be improved on: Fritz Weaver's noble, discombobulated, histrionically hysterical professor; Danton Stone's standoffish, even surly, Indian who yet summons up a cache of efficient compassion; Tanya Berezin's Marion, all edgy, angular kindliness; Barnard Hughes's Father Doherty, meddling and mettlesome, relishing his homemade stew of orthodoxy and idiosyncrasy. Even more remarkable, if possible, are Brian Tarantina's sappily good-natured, carefree yet dauntable Zappy, as endearing a ninny as ever competed in tennis or for a mature woman's affection; and Nancy Snyder, as Vita. This performance is astounding: Miss Snyder has a way of suggesting that she only breathes in, never out; that she needs nonstop intake of oxygen to keep balanced, functioning, safe. She is precariously commanding, anxiously smiling, and deeply moving; when, for a moment, she cannot cope, the quietude of her distress is breathtaking.

Angels Fall has its little blemishes—

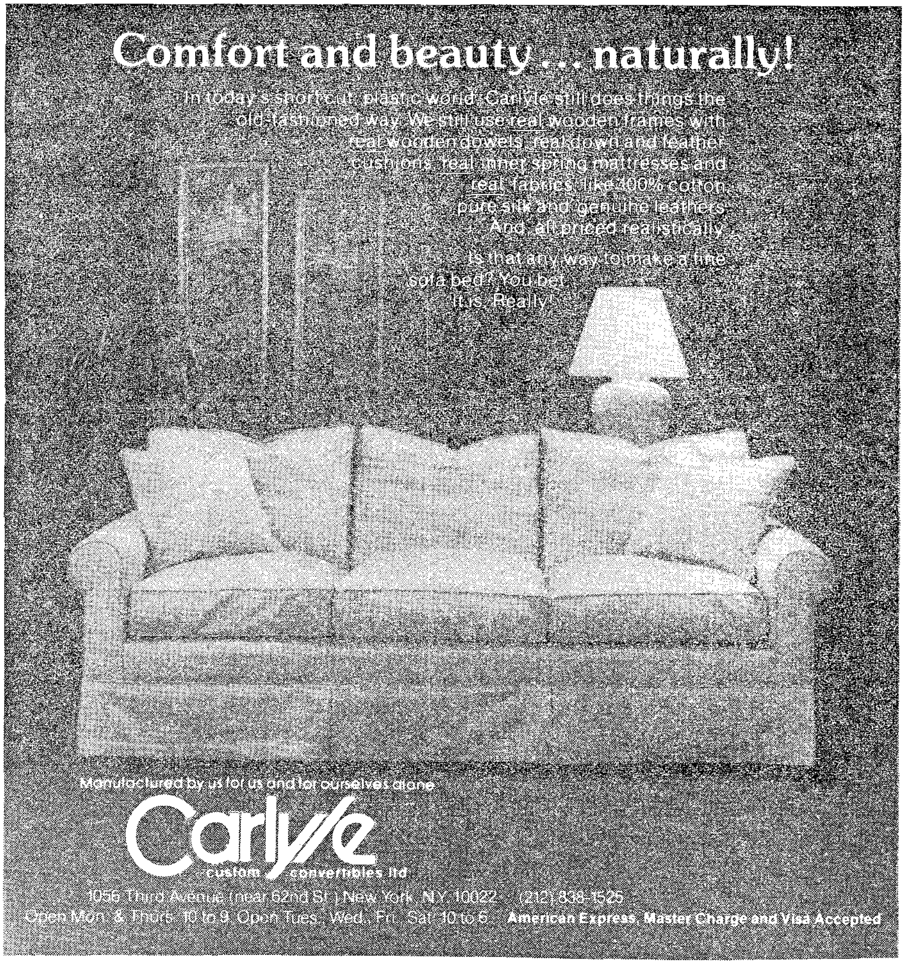
Photograph by Carol Rosegg/Martha Swope Associates.

misfiring jokes and overcalculated tidinesses—and may be the sort of play you don't find yourself usually liking. But it puts you absolutely *there*: into its problems, into the ways of caring and coping, into people touched by the holiness of a place. It is a play you may find yourself—unusually—loving.

DAVID HARE ONCE OBSERVED THAT HIS plays were intended as puzzles for the audience to solve. And what good fun it was to puzzle out the meanings of such enigmatic but amusing works as *Slag* and *Knuckle*, or even the less successful *Teeth 'n' Smiles*. But **Plenty**—which reaches us four years after the London premiere—though far more disciplined than his previous offerings, is not a conundrum, merely a jigsaw puzzle with the pieces all too knowingly scrambled. In the end, after milking this purposive disarray for its maximum ironic value, Hare himself unriddles everything for us. We are left as spectators of not so much a play as a display: impressed, sometimes entertained, often dazzled. But quite unmoved.

Susan Traherne, the heroine, was a wartime hero at seventeen, doing undercover work for Britain in occupied France. Men she loved were tortured and disappeared. Yet a great hope was being bravely hatched: a future of plenty, a cornucopia of justice and well-being. But bourgeois plenty is moral poverty, and it drives Susan crazy. A try at an illegitimate child by the solidly working-class Mick fails; he becomes a liability, and she almost shoots him. Raymond, a young man in the foreign service, whom she met in Belgium during an amorous holiday with a fellow wartime hero that ended bizarrely, straightens out her problems and, out of gratitude, she marries him. But she has been institutionalized, and her madness—even if largely a passion for a better world and a nostalgia for the idealistic past—is still a madness and, over a fifteen-year period, drags the decent Raymond down with it.

There is much more to *Plenty*, of course, and a variety of minor characters more or less integrated into the proceedings. Yet the point is not so much the story as the cunning way in which it is fragmented and skips back and forth in time. Some of this is to keep us guessing, surprised, and a bit bewildered; some of it is to underscore, often heavily, certain ironies about Britain's history, betrayed aspirations, and decline. As in all his plays, Hare keeps, directly or indirectly, jocularly or bitterly, excoriating his country; here it is chiefly done by canny juxtapositions that, alas, come at the expense of cumulative strength: too many fragments, too much empty space around them, and a disorienting inconsistency of tone.



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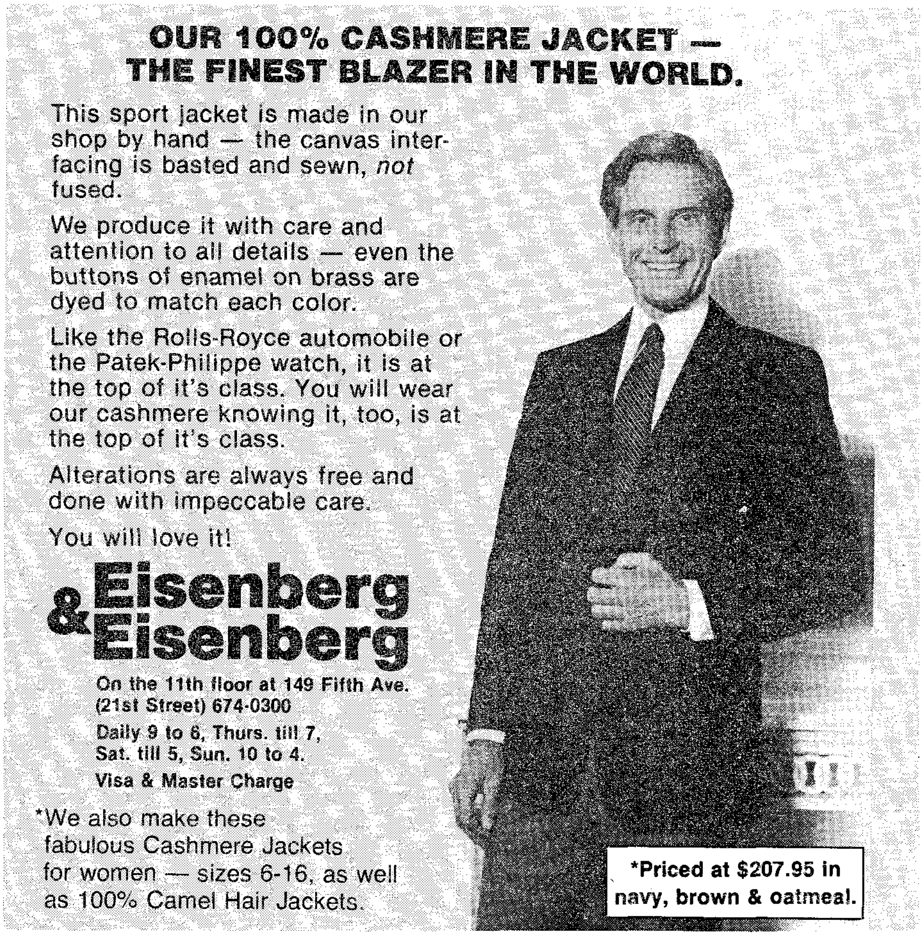

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"...David Hare's *Plenty* is a jigsaw puzzle, the pieces all too knowingly scrambled. We're often dazzled, but unmoved..."

For we go from documentary realism to fanciful satire, from scenes that are pure drawing-room comedy to others that drip with gall. Absurdism waits in the wings, sometimes letting its toes protrude; ironically understated faces stick out a homiletic tongue. Finally, it is Hare's virtue that does him in: The cool, cerebral sardonicism that unpassions both the attacks on postwar "normality" and Susan's "abnormal" reactions becomes, in the end, self-defeating. Somewhere between Shaw and Osborne, Pinter and Rattigan, the play's backside lands on the floor.

Moreover, I am tired of the axiomatic, unanalyzed proposition that a bad society causes individual insanity. True, Hare at last permits the long-put-upon Raymond a denunciation of Susan's selfishness and living in the past, but it's too little and too late. Worse yet, the exhilaration of the war years is presented in terms of an Errol Flynn movie—insufficient counterweight to all that postwar indignation. Yet it must be conceded that Hare knows how to write a scene, a line, an epigram, and that his darts—hurled at a variety of figures chiefly from the diplomatic world—are not merely poisoned but also go straight to the mark.

As his own director, Hare sensibly provides a somewhat static, abstract, pictorial quality, not unlike the famous artworks blown up to huge, even cycloramic, size that his splendid designer, John Gunter, places behind the actors. Life becomes a sequence of moral tableaus—perhaps Hogarthian etchings—to be indelibly imprinted on our minds. Here it would help if the entire cast were authentically British, even though the American contingent struggles valiantly to stiffen its upper lip and Anglicize its utterance. Kate Nelligan, repeating her London performance, is a very fine Susan, a role that, unfortunately, would need genius to redeem it. Her best support comes from Ellen Parker, as an off-the-wall friend, and George Martin, as a tragicomic diplomat. Both Edward Herrmann (Raymond) and Daniel Gerroll (Mick) are winning, but without that extra something that makes a performance definitive. Some of the lesser parts are handled inadequately by Bill Moor, Johann Carlo, and Dominic Chianese.

Gunter's ingenious set design (I won't give away its plot) is condignly supplemented by Arden Fingerhut's lighting and Jane Greenwood's costumes. Nick Bicât supplies an interesting background musical assemblage. Interesting, in fact, is the word for *Plenty:* It tickles our funny bone, nerves, and sense of the theatrical; too bad that the heart—and sometimes even the head—remains unengaged.

True West, IN CHICAGO'S STEPPENWOLF Theater production, is distinctly superior to what we got some years ago at the Public. Sam Shepard's satire on a number of things is so diffuse and quirky as to emerge rather edentate, but there are good moments, thanks especially to an overwhelming performance by John Malkovich as the brutish brother—worth catching in its own right—and to good staging by Gary Sinise. As the literate brother, Sinise is neither visually nor histrionically right, and the two supporting actors are poor. But you can go *True West* with relative impunity, particularly if you go for youthful iconoclasm. ▬

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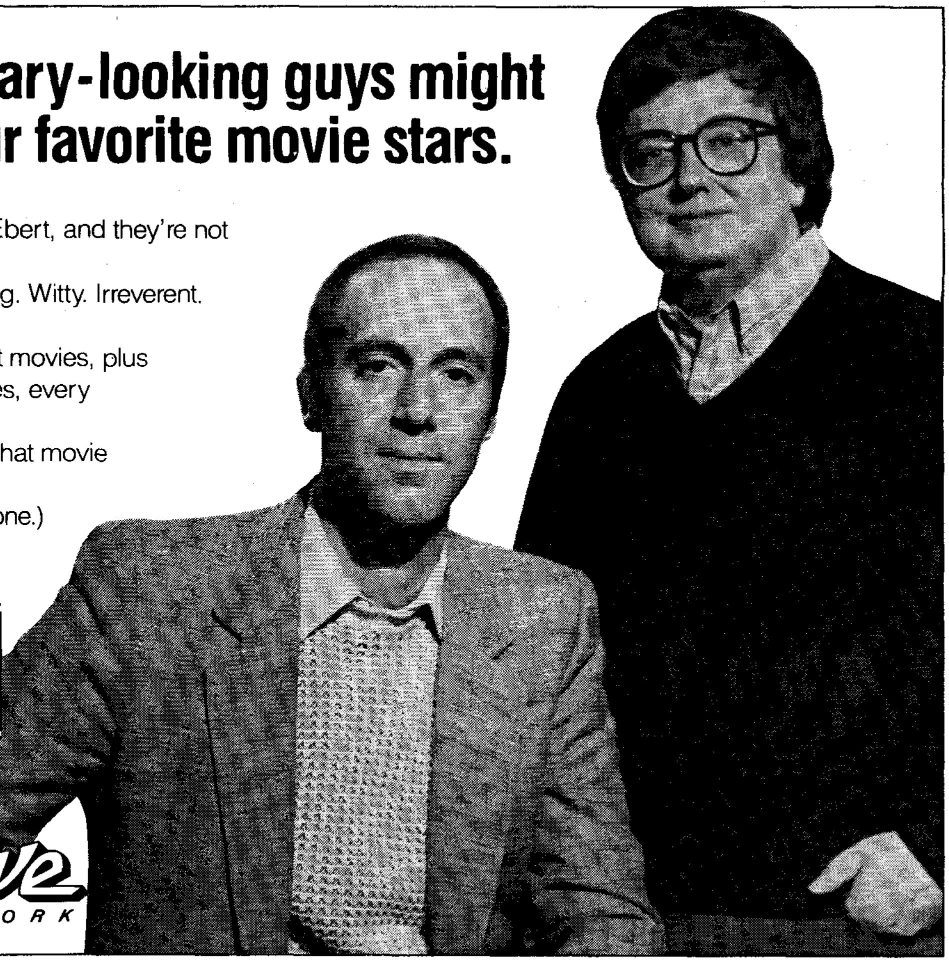

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BY LEONORE FLEISCHER

Posh Sale

THE ANNUAL LIGHTHOUSE POSH SALE IS upon us once more, and you'll have the satisfaction of knowing, as you grab up the goodies, that you are benefiting the New York Association for the Blind. New and used top-drawer merchandise, some donated by famous people, is the draw. A few examples of used items: size 8 colorful metallic gown by St. Laurent, here $175; three-piece classic Chanel outfit, with coat, skirt, and dress, in size 12, here $75; size 10 two-piece Giorgio Armani brown tweed suit, here $150; two Evan-Picone velvet suits in size 14, here $50 and $60; two-piece Halston gray all-cashmere dress, with full-length matching coat, in size 8, here $75; and more. A few examples of new items: size 10 sleeveless print evening gown by Stavropoulos, was $3,000, here $300; Blassport separates, including blazers, blouses, skirts, and pants, now $12.50–$60 (burgundy velveteen jeans in sizes 6–14, $15); shoulder totes by John Weitz, $12.50; scarves by Echo, $1 each; cosmetics; Donald Stanard costume jewelry; 50 pairs of men's pants in corduroys, wools, and plaids, sizes 32–38, $12.50–$40; two Ralph Lauren heavy-velour robes for men, $40 each; men's ski parkas with removable sleeves, $50; and more. A number of items have been donated by stars and will be up for silent auction. Also, many fur coats, jackets, and stoles, from ratty (an ancient Persian lamb) to ravishing ($4,000 for a Ben Kahn floor-length chinchilla); and much more. Checks accepted with three IDs only; no credit cards; all sales final. *The Lighthouse, 111 East 59th St. (355-2200); Mon.–Thurs. 10 a.m.–7:30 p.m. and Fri. till 6 p.m.; 10/25–29 only.*

Fabrics

BORIS KROLL, THE WELL-KNOWN FURnishing-fabrics designer and manufacturer whose materials are usually available through decorators and designers only, has opened a sale annex on Long Island where you can buy discontinued colors and patterns at very low prices. Quantities of any one fabric are, of course, limited. A few examples only: russet-brown heavy all-wool fabric with a needlepoint look, 52 in. wide, was $55 a yd., here $16; earth-toned all-cotton velvet with Zepel finish, handprinted in contemporary geometric design, 52 in. wide, was $52 a yd., here $14.50; others range from hand-screened cotton prints (were $24–$38 a yd., here $8–$12) to woven upholstery fabrics (were $35–$72, here $14–$20). Checks accepted; no credit cards; all sales final. *Mill Annex, Inc., 140 Glen Cove Rd., Country Glen Center, Carle Place, L.I. (516-741-6669); Mon.–Sat. 10 a.m.–6 p.m.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Silk Undies

SOME VERY LUXURIOUS SILK LINGERIE, all one-of-a-kind and in sample-size 8 (and a few in size 10), is on sale here. A quilted robe of double-weight all-silk charmeuse, lined in the same, retail around $1,000, here $475; a lace-trimmed bra and matching half-slip, here $15.50 and $55; paisley silk-and-cashmere tunic top, retail $260, here $125; a few sexy nightgowns, retail $250, here $115–$120; two smocked-shoulder, belted flowing robes, retail $375 each, here $180; also, camisoles, tap pants, full and half-slips, and more. Checks accepted; no credit cards; all sales final. *Loré Lingerie, Inc., 65 West 55th St., Penthouse E (247-4936); Wed. 9 a.m.–5:30 p.m.; 10/27 only.*

Sportswear

THIS IS ACORN'S THIRD ANNUAL FALL warehouse sale of well-styled clothing for men and women. For women wearing sizes 4–14: Italian-wool hand-finished classic blazers with peaked and notched lapels, retail $400, here $110; matching side-buttoned wrap skirts, retail $130, here $55; frontier and prairie skirts in velvet or wool challis, retail $160–$170, here $55–$60; ruffled blouses in corduroy or cotton, retail $110–$120, here $35; and more. For men, sizes 36–44 in jackets (and a few 46s) and sizes S–XL in shirts: a large selection of all-cotton shirts, classic or western style, retail $90–$120, here $15–$30; western-style polyester-and-cotton shirts in solids or florals, here $9.90; outerwear jackets, retail $200, here $62.50; corduroy utility vests, retail $80, here $14.95. Checks accepted; no credit cards; all sales final. *Acorn, 104 Fifth Ave., near 15th St., 15th floor (929-3896); Mon.–Sat. 9 a.m.–6 p.m.; through 10/30.*

Warehouse Sale

A GREAT DEAL OF OFFICE FURNITURE—some damaged and some still cartoned, but all sold as is—is on sale at wholesale prices at this warehouse for one week only. A few examples: one Myrtle oiled-walnut executive desk, slightly damaged, list $1,410, here $600; one Jack Cartwright sofa covered in off-white wool fabric, with a chrome frame, list $1,665, here $675; one All-Steel two-drawer file cabinet, list $244, here $115; one Craig-Martin International brown leather sofa, damaged, list $2,475, here $750; John Stuart stacking chairs (some are damaged) upholstered in brown vinyl on chrome-plated steel base, list $174 each, here $35; Designcraft two-pedestal steel desks with Formica top, list $600, here $250; oak-veneer bookcases, 60 in. high, list $300, here $125; about fifty wooden desks and credenzas, slightly damaged, here 50 percent off; three-piece wall units of Formica and glass, list $2,500, here $1,000; chrome-plated steel cocktail-table frames, $50 (without glass); a large group of secretarial chairs, $50; and much more, everything priced to clear. Delivery can be arranged at additional cost. Checks accepted, but merchandise held until they clear; no credit cards; all sales final. *Driver Desk Corporation, Three "G" Industries Warehouse, 174 Hudson St. (758-0180); Mon.–Sun. 10 a.m.–4:30 p.m.; 10/25–31.*

Large Appliances

THIS TELEPHONE FIRM IS OFFERING SPEcial bargains on some large purchases: Westinghouse LA 500 heavy-duty washers, with three speeds and five wash-and-rinse temperature combinations, 18 lb., were $399, now $305; Panasonic 7820 automatic microwave ovens, with turntable, touch-pad controls, and three-stage memory, 1.32 cu. ft., were $459, now $345; General Electric GSD 400 BK under-the-counter dishwashers with black Lucite front and four cycles, were $329, now $255; RCA XL 100 FGR 440 19-in. color TVs, were $379, now $305; Quasar VH 5022 24-hour programmable video recorders with 2–8 hour range, three speeds, and forward and reverse searching, were $599, now $425; Hitachi CT 1927 19-in. cable-ready color TVs with infrared remote control and one-year in-home service, were $499, now $385. Telephone orders only; all items factory-sealed and fully warranted. Delivery in most areas within 24–48 hours; free delivery in the five boroughs and Nassau County; other areas, delivery additional. No credit cards; payment by money order, bank check, or certified check only. *Home Sales Enterprises/Dial-a-Discount (241-3272); Mon.–Fri. 9 a.m.–5 p.m. and Sat. till 1 p.m.; through 11/20.*

Addendum

National Plywood Co., which was written up in the 10/18 issue, will also be open Sat. 10/30 and 11/6, 9 A.M.–3 P.M.

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CUE

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A Complete Entertainment Guide for the Week Beginning October 25

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Stalker." Oct. 25: "Filmmaker: A Diary by George Lucas"; "The Rain People"; "The Trials of Alger Hiss." #2—Thru Oct. 26: "Marianne and Juliane." Opening Oct. 27: "Nest of Gentry."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Oct. 25: "Immoral Tales"; "The Story of O." Oct. 26: "High and Low"; "Stray Dog." Oct. 27: "Monsieur Verdoux"; "Traffic." Oct. 28: "The Lady Without Camelias"; "Nights of Cabiria." Oct. 29-30: "Kramer vs. Kramer"; "The French Lieutenant's Woman." Oct. 31: "The Godfather"; "The Godfather Part II." **AGEE ROOM**—"Mural Murals"; "Documenteur: An Emotion-Picture."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. "Burden of Dreams." #2—"Jinxed."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Bongo Man"; "Bob Marley—In Memoriam."

9. **ART—8th St. E. of University Pl.** 473-7014. Almi Cinema 5 Film Festival. Thru Oct. 25: "Providence"; "Iphigenia." Oct. 26-27: "Sisters, or the Balance of Happiness"; "One Sings, the Other Doesn't." Oct. 28: "Scenes From a Marriage." Oct. 29-30: "Trash"; "Putney Swope." Beg. Oct. 31: "Seven Beauties"; "Swept Away."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Oct. 25: "Boudu Saved From Drowning"; "Les Bas-Fonds." Oct. 26: "42nd Street"; "Dancing Lady." Oct. 27: "Doctor Zhivago." Oct. 28: "Anna Christie"; "Anna Karenina." Oct. 29-30: "Murder Most Foul"; "Murder She Said." Oct. 31: "And Then There Were None"; "Dead of Night."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Oct. 28: "Tempest"; "Walkabout."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Oct. 26: "A Night at the Opera"; "A Day at the Races." Oct. 27-28: "The Man Who Would Be King." Oct. 29-30: "Let It Be"; "Yellow Submarine." Beg. Oct. 31: "Emmanuelle"; "Emmanuelle: The Joys of a Woman."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Pink Floyd the Wall." #2—"First Blood."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Gregory's Girl." #2—"Mephisto." #3—"Chilly Scenes of Winter." #4—"Xica."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Halloween III: Season of the Witch."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Love Child."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"First Blood." #2—"Monsignor." #3—"My Favorite Year."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"The Concrete Jungle." #2—"Jinxed."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "An Officer and a Gentleman."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—Thru Oct. 28: "Tempest." Opening Oct. 29: "National Lampoon's Class Reunion." #2—"Amityville II: The Possession." #3—"The Road Warrior." #4—"Diner." #5—"Fast Times at Ridgemont High." #6—"Rocky III."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Sender." #2—582-5070. "Monsignor."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "The Slayer."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Pink Floyd the Wall." #2—"First Blood."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "The Boat." **EMBASSY 3**—"Poltergeist." **EMBASSY 4**—"Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Oct. 25: "Children of Paradise." Oct. 26-27: "M*A*S*H"; "Catch-22." Oct. 28-30: "Health"; "Where's Poppa." Beg. Oct. 31: "The Texas Chainsaw Massacre"; "The Hills Have Eyes." #2—Thru Oct. 28: "La Cage aux Folles."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Oct. 28: "Q." #2—"Halloween III: Season of the Witch."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Bambi."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Aida."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Yes, Giorgio."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Oct. 28: "Gregory's Girl."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Oct. 25: "Night Moves"; "Dites-lui que je l'aime." Oct. 26: "La Femme qui pleure"; "The Clockmaker"; "Un mauvais fils." Oct. 27: "Eaux profondes"; "La Guele ouverte." Oct. 28: "Extérieur Nuit"; "Cinq et la peau." Oct. 29-30: "Valentina." Oct. 31: "Carnival"; "The Bodyguard."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Moonlighting."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "L'Adolescente"; "Crac."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Love Child."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Chosen."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Fitzcarraldo."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. Thru Oct. 27: "The Mango Tree." Beg. Oct. 28: Australian-New Zealand Film Festival.

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"First Blood." #2—"Le Beau Mariage."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "My Favorite Year." **CORONET**—"An Officer and a Gentleman."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Thru Oct. 30: "The World According to Garp." Opening Oct. 31: "Amor Bandido."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Tex." **CINEMA II**—753-0774. "Yol."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Halloween III: Season of the Witch." #2—832-2720. "Jinxed."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Love Child."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Tempest." #2—"E.T. the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Eating Raoul."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Monsignor."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Diner."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Oct. 28: "Q."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"First Blood." #2—"The Sender."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Halloween III: Season of the Witch."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Jinxed." #2—"The Concrete Jungle."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "My Favorite Year."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2230. #1—"Sweet Hours." #2—"Lola." #3—"Céleste."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Veronika Voss." #2—"Le Beau Mariage."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Oct. 25: "Romance"; "Wild Orchids." Oct. 26-27: "Autumn Sonata"; "Murder on the Orient Express." Oct. 28-30: "Cactus Flower"; "Indiscreet." Beg. Oct. 31: "Anastasia"; "Queen Christina."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Time Stands Still." #2—"Siberiade."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Halloween III: Season of the Witch." #2—"First Blood." #3—"Tempest." #4—"The Chosen."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Jinxed." #2—"Pink Floyd the Wall"; "The Kids Are Alright."

95. **THALIA—95th St. W. of B'way.** 222-3370. Oct. 25: "Cover Girl"; "Red Garters." Oct. 26: "Our Man in Havana"; "Damn the Defiant!"; "Heart of the Matter." Oct. 27: "Lenny Bruce Without Tears"; "Events." Oct. 28: "Return of the Secaucus 7"; "Between the Lines." Oct. 29-30: "The Magic Christian"; "Slaughterhouse Five." Oct. 31: "Breathless"; "Band of Outsiders."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Oct. 25: "Stroszek"; "Heart of Glass." Oct. 26: "The Parallax View"; "Three Days of the Condor." Oct. 27: "Red River"; "The Searchers." Oct. 28: "Yojimbo"; "Throne of Blood." Oct. 29: "Dead Reckoning"; "Body Heat." Oct. 30: "8 1/2"; "All That Jazz." Oct. 31: "1900"; "The Conformist."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Oct. 25: "Everything You Always Wanted to Know About Sex"; "Bananas." Oct. 26: "Sleeper"; "Love and Death." Oct. 27-28: "Stardust Memories"; "Interiors." #2—"Tempest"; "Kramer vs. Kramer." #3—"The Concrete Jungle." #4—"Chariots of Fire."; "Personal Best."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Program unavailable.

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Free with museum adm. Thru Dec. 19: Sat.-Sun., 3 p.m.: Postminimalist Video. Adm. $2; members $1. Oct. 29, 8:30 p.m.: "The Prisoner" (1955) by Peter Glenville, with Alec Guiness.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Hail Columbia!" (1982) by *Graeme Ferguson & Roman Kroiter; Fri.-Sat.*, 6 & 7:40 p.m. (spec. $4.50 adm. to museum & films): "Hail Columbia!," & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore).

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $4; members $3. Films from Korea. Oct. 28, 8 p.m.: "Manchu" (1981) by Sooyong Kim. Oct. 29, 8 p.m.: "Mandala" (1981) by Kwontaik Im.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $3.50. Oct. 28, 7:30 p.m.: "Report From the Aleutians" (1942), "Battle of San Pietro" (1945) & "Let There Be Light" (1946) by John Huston. Oct. 30, 7:30 p.m.: "The Nazis Strike" (1942) by Frank Capra & Anatole Litvak, "Seeds of Destiny" by David Miller, "Your Job in Germany" by Capra & Ted Geisel, & "Death Mills."

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $1.50. Oct. 28, 8 p.m.: "The Impossible: Ch. 1, Ch. 2 & Ch. 3" by Ken Jacobs. Oct. 29, 8 p.m.: "Rendezvous d'Anna" by Chantal Akerman. Oct. 30, 8 p.m.: "Trail of

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MOVIES

Dreams" by Cheryl Gorman, "Passage of the Bride" by Phil Solomon, "Two Portraits" by Roger Jacoby, "Divine Miracle" by Daina Krumins, "An Evening at Home" by Gail Camhi, & "At Home and Away. . .in the Late 70s" by Jon Rubin. Oct. 31, 8 p.m.: "Failure" by Bill Lundberg, "Line Describing a Cone" by Anthony McCall, & "Screen, Projector and Film" by Al Wong.

COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. Family Flicks: Adm. $12 per family. Oct. 30, 1 p.m.: "Shorelines" (1977) by Al Jarnow, & "Pigs" (1967) by Carroll Ballard.

FILMS CHARAS—La Terraza Theater, 360 E. 10th St. 982-0627. Adm. $3. Oct. 26, 8 p.m.: El Salvador Film & Video Project.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Oct. 27, 1, 3:15, 6 & 8:30 p.m.: "La Femme de l'aviateur" (1980) by Eric Rohmer.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $3; members, senior citizens & students $2.50. Oct. 30, 8:30 p.m.: "Les Diaboliques" (1955) by Henri-Georges Clouzot, with Simone Signoret.

HUNTER COLLEGE—Hunter College Playhouse, 68th St. nr. Lexington Ave. 486-0500. Adm. $6. Oct. 30, 8 p.m.: "Legends of American Skiing" (1982) by Richard W. Moulton. **Hunter College Auditorium, 695 Park Ave.** 673-9361. Adm. $7.50. Oct. 31, 8 p.m.: "Polvo Rojo" (1982) by Jesus Diaz.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Nov. 14: Tue.-Thu., 12-2, 3-6 & 7-8 p.m., Fri.-Sun., 12-2, 3-4 & 5-6 p.m.: "Voyages of Self-Discovery" (1972) by Bruce Davidson; Tue.-Thu., 2 & 6 p.m., Fri.-Sun., 2 & 4 p.m.: "Living Off the Land" (1970) & "Isaac Singer's Nightmare and Mrs. Pupko's Beard" (1976) by Davidson.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5, $4 Wed.; members, students & senior citizens $4, $3 Wed. Films directed by Yasujiro Ozu. Oct. 27, 7:30 p.m.: "Tokyo Twilight" (1957). Oct. 29, 7 p.m.: "The Flavor of Green Tea Over Rice" (1952) & "Equinox Flower" (1958).

THE KITCHEN—484 Broome St. 925-3615. Adm. $3; members $2. Thru Oct. 30: Tue.-Sat., 1-6 p.m.: Video by Herbert Wentscher & Ko Nakajima, & Video/Music New Orleans & Memphis. Oct. 31, 7 p.m.: Video/Music New Orleans.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Oct. 30: Hitchcock by Hitchcock: A retrospective of television films directed by Alfred Hitchcock. Thru Nov. 6: HBO: The First Ten Years.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Oct. 26, 8 p.m.: The Celluloid Closet, with Vito Russo. Oct. 27, 7:30 p.m.: "Face to Face" (1976) by Ingmar Bergman, with Liv Ullmann. Oct. 28, 7:30 p.m.: "Chimes at Midnight" (1966) by Orson Welles; 8 p.m.: "Impostors" (1979) by Mark Rappaport. Oct. 29-30, 8 & 10 p.m., Oct. 31, 5 & 7:30 p.m.: "The Boat Is Full" (1980) by Markus Imhoof.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Oct. 26, 12 noon: "Mad Man's World" (1971) by Kenneth Brown, & "Frankenstein" (1931) by James Whale, with Boris Karloff; 2:30 p.m.: "The Tell-Tale Heart," "Mrs. Amsworth," & "Rappaccini's Daughter." Oct. 28, 12 noon: "Jade Snow Wong," "Beauty in the Bricks," "A Woman's Place Is in the House," & "Yudie." **Chatham Square Branch, 33 E. B'way.** 925-8685, 964-6598. Oct. 28, 7 p.m., Oct. 30, 2:30 p.m.: "The King and the Abandoned Ministries" (1980) by Lo Kai Yui.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Films with Judy Holliday. Oct. 26-28, 5:50 & 9 p.m.: "Full of Life" (1957) by Richard Quine, & "The Marrying Kind" (1952) by George Cukor. Oct. 29-31, 5 & 8:30 p.m.: "Phffft" (1954) by Mark Robson, & "The Solid Gold Cadillac" (1956) by Richard Quine. Sat.-Sun., 2 p.m. (free): "Edge of Survival" (1981) by Leigh Wharton.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Oct. 30, 7 & 9 p.m.: "Wolfen" (1981) by Michael Wadleigh, with Albert Finney. Oct. 31, 2 p.m.: "Ichabod and Mr. Toad" (1949) & animated shorts.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. $6. Oct. 28, 8:15 p.m.: "The Lady Eve" (1941) by Preston Sturges. Hosted by Andrew Sarris & Molly Haskell.

Washington Heights & Inwood Branch, 54 Nagle Ave. 569-6200. Oct. 31, 2 p.m.: "Daughters, Daughters" (1975) by Moshe Mizrahi.

Bronx

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"E.T. the Extra-Terrestrial." #2—"The Sender."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Monsignor." #2—Program unavailable.

105. **DALE—W. 231st St. at B'way.** 884-5300. "First Blood."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"First Blood." #2—"Halloween III: Season of the Witch." #3—"Monsignor." #4—Thru Oct. 28: "E.T. the Extra-Terrestrial." Beg. Oct. 29: "National Lampoon's Class Reunion."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"First Blood." #2—"An Officer and a Gentleman."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "My Favorite Year."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Halloween III: Season of the Witch." #2—"Jinxed."

118. **WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd. at Hutchinson River Pkwy.** 828-3330. Blue—"The Sender"; "The Concrete Jungle." Red—"Halloween III: Season of the Witch"; "The Howling."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"My Favorite Year." #2—"Halloween III: Season of the Witch." #3—"Jinxed." #4—Thru Oct. 28: "The Concrete Jungle." Beg. Oct. 29: "Season of the Witch." #5—"E.T. the Extra-Terrestrial."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Monsignor." #2—"The Sender."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Monsignor." #2—"Jinxed."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Oct. 28: "The Concrete Jungle." ~~Beg. Oct. 29: "Q."~~

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"An Officer and a Gentleman." #2—"First Blood."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Halloween III: Season of the Witch." #2—"My Favorite Year." #3—"E.T. the Extra-Terrestrial." #4—Thru Oct. 28: "Q." Beg. Oct. 29: "National Lampoon's Class Reunion."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29 (tent.): "An Officer and a Gentleman."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Oct. 28: "My Favorite Year." Beg. Oct. 29: "Season of the Witch." #2—"Jinxed." #3—"Halloween III: Season of the Witch." #4—"The Sender."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"My Favorite Year." #2—"Jinxed."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "National Lampoon's Class Reunion." #2—"E.T. the Extra-Terrestrial." #3—"Halloween III: Season of the Witch."

213. **COBBLE HILL—CINEMAS—Court St. at Butler.** 596-9113. #1—Thru Oct. 26: "Manhattan"; "Stardust Memories." Oct. 27-28: "Annie Hall"; "Sleeper." Beg. Oct. 29: "Fast Times at Ridgemont High." #2—Thru Oct. 26: "La Dolce Vita." Oct. 27-30: "Barbarella"; "Emmanuelle." Beg. Oct. 31: "Dawn of the Dead"; "Night of the Living Dead."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "Halloween III: Season of the Witch."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"An Officer and a Gentleman." #2—"The Sender."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "My Favorite Year." **SOUTH**—"Jinxed."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Oct. 28: "Fast Times at Ridgemont High"; "The Border." Beg. Oct. 29: "Amityville II: The Possession."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "An Officer and a Gentleman."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Oct. 28: "Fast Times at Ridgemont High"; "A Little Sex."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Almi Cinema 5 Film Festival. See the Art Theater (9).

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Monsignor." #2—Thru Oct. 28: "The Slayer"; "Q." Beg. Oct. 29: "National Lampoon's Class Reunion." #3—"First Blood." #4—"The Chosen."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Oct. 26: "Zapped!" Beg. Oct. 27: "The World According to Garp."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Oct. 28: "Pink Floyd the Wall." Oct. 27: "Iracema." #2—Thru Oct. 28: "Gregory's Girl."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Oct. 28: "Fast Times at Ridgemont High"; "The Concrete Jungle." #2—"Halloween III: Season of the Witch." #3—"First Blood."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"The Sender." #2—"First Blood."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Thru Oct. 28: "Fast Times at Ridgemont High"; "Fun House."

303. **NEW DORP—HYLAN—** 351-6601. #1—"The Sender." #2—"An Officer and a Gentleman."

304. **NEW DORP—LANE—** 351-2110. "First Blood."

305. **NEW DORP—RAE—** 979-0444. #1—"My Favorite Year." #2—"Pink Floyd the Wall."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Monsignor." #2—"Halloween III: Season of the Witch"; "The Concrete Jungle."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"E.T. the Extra-Terrestrial." #2—"Halloween III: Season of the Witch."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Jinxed."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Halloween III: Season of the Witch." #2—"My Favorite Year." #3—"E.T. the Extra-Terrestrial." #4—Thru Oct. 28: "Q." Beg. Oct. 29: "National Lampoon's Class Reunion."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"First Blood." #2—"The Sender."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Halloween III: Season of the Witch." #2—"Jinxed." #3—"E.T. the Extra-Terrestrial." #4—Thru Oct. 28: "The Concrete Jungle." Beg. Oct. 29: "National Lampoon's Class Reunion."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"First Blood." #2—"The Sender."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"First Blood." #2—"The Sender."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"The Sender"; "The Slayer." #2—Thru Oct. 28: "An Officer and a Gentleman." Beg. Oct. 29: "National Lampoon's Class Reunion." #3—"Monsignor."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—Thru Oct. 28: "The Concrete Jungle." Beg. Oct. 29: "Roots of Evil." #2—"First Blood." #3—"Jinxed."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Halloween III: Season of the Witch." #2—"My Favorite Year." #3—"E.T. the Extra-Terrestrial." #4—"Pink Floyd the Wall."

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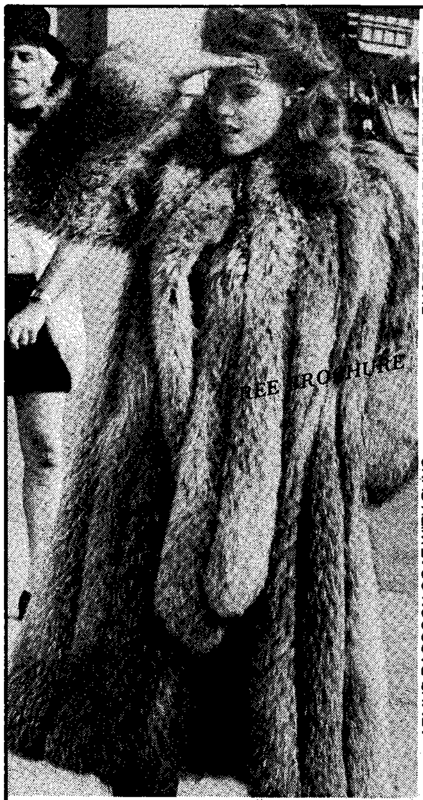

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5th and Madison Ave.

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "The Chosen."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Oct. 28: "Tempest."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1 & #2—"Monsignor."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"My Favorite Year." #2—"Jinxed."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "An Officer and a Gentleman."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Halloween III: Season of the Witch." #2—"E.T. the Extra-Terrestrial." #3—"Pink Floyd the Wall." #4—Thru Oct. 28: "Q." Beg. Oct. 29: "National Lampoon's Class Reunion."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"My Favorite Year." #2—"An Officer and a Gentleman."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Monsignor."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"First Blood." #2—"Jinxed." #3—"An Officer and a Gentleman."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"Halloween III: Season of the Witch." #2—"E.T. the Extra-Terrestrial." #3—"Monsignor."

433. **JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. Thru Oct. 28: "Halloween III: Season of the Witch"; "An American Werewolf in London."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Oct. 28: "Tempest"; "Hanky Panky." Beg. Oct. 29: "Fast Times at Ridgemont High"; "An American Werewolf in London."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Thru Oct. 28: "The Boat."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Oct. 28: "Fast Times at Ridgemont High"; "The Border." Beg. Oct. 29: "Amityville II: The Possession."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"First Blood." #2—"Halloween III: Season of the Witch."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Oct. 28: "The Best Little Whorehouse in Texas." Beg. Oct. 29: "The World According to Garp."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Oct. 28: "Tempest." #2—Thru Oct. 28: "Fast Times at Ridgemont High."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Jinxed." #2—"The Sender."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—Thru Oct. 28: "An Officer and a Gentleman." #2—"My Favorite Year."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Oct. 28: "Fast Times at Ridgemont High"; "Dead Men Don't Wear Plaid." Beg. Oct. 29: "Amityville II: The Possession."

Long Island

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Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. "The Sender."

501. **BALDWIN—RKO—** 223-9230. "Jinxed."

502. **BELLEROSE—RKO—** 775-1351. Thru Oct. 26: "Zapped!" Beg. Oct. 27: "The World According to Garp."

503. **BELLMORE—PLAYHOUSE—** 785-5400. Program unavailable.

504. **BELLMORE—THE MOVIES—** 785-3032. "Fast Times at Ridgemont High."

506. **BETHPAGE—BETHPAGE—** 796-2554. Program unavailable.

507. **BETHPAGE—MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. #1—"Pink Floyd the Wall." #2—Thru Oct. 28: "The Boat."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Halloween III: Season of the Witch." #2—"E.T. the Extra-Terrestrial." #3—Thru Oct. 28: "Q." Beg. Oct. 29 (tent.): "Poltergeist." #4—Beg. Oct. 29: "National Lampoon's Class Reunion."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Oct. 28: "Tempest." Beg. Oct. 29: "Amityville II: The Possession." #2—Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "I, the Jury."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

516. **FARMINGDALE—RKO—** 249-0122. "Fast Times at Ridgemont High."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "An Officer and a Gentleman."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—Thru Oct. 28: "Fast Times at Ridgemont High." #2—"Monsignor."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"An Officer and a Gentleman." #2—"My Favorite Year."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "The Sender."

523. **GREAT NECK—SQUIRE—** 466-2020. "My Favorite Year."

524. **HEWLETT—RKO—** 791-6768. Thru Oct. 26: "Zapped!" Beg. Oct. 27: "The World According to Garp."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"Halloween III: Season of the Witch." #2—Tent.: "Pink Floyd the Wall."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Monsignor." **SOUTH**—"E.T. the Extra-Terrestrial."

529. **LAWRENCE—RKO—** 371-0203. #1—"First Blood." #2—"The Sender"; "The Concrete Jungle." #3—"An Officer and a Gentleman."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. Thru Oct. 28: "The World According to Garp"; "Deathtrap." Beg. Oct. 29: "Fast Times at Ridgemont High"; "Goin' All the Way."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"An Officer and a Gentleman." #2—"First Blood." #3—"The Sender." #4—"Tempest."

532. **LONG BEACH—LIDO—** 432-0056. Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "Amityville II: The Possession."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"My Favorite Year." #2—"Halloween III: Season of the Witch." #3—"E.T. the Extra-Terrestrial." #4—Tent.: "Gregory's Girl."

534. **LYNBROOK—STUDIO ONE—** 599-5151. Thru Oct. 28: "The Concrete Jungle."

535. **MALVERNE—TWIN—** 599-6966. #1—"The World According to Garp." #2—"The Boat."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Halloween III: Season of the Witch." #2—"Monsignor." #3—"E.T. the Extra-Terrestrial."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Lola."

540. **MASSAPEQUA—PEQUA—** 799-6464. "An Officer and a Gentleman."

541. **MASSAPEQUA—SUNRISE MALL—** 795-2244. #1—Tent.: "The Sender." #2—"My Favorite Year." #3—"Monsignor." #4—"First Blood." #5—"Q." #6—"Halloween III: Season of the Witch." #7—Thru Oct. 28: "Monsignor." Beg. Oct. 29: "National Lampoon's Class Reunion."

542. **MERRICK—GABLES—** 546-0734. Thru Oct. 28: "The World According to Garp"; "Arthur." Beg. Oct. 29: "Amityville II: The Possession."

543. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "First Blood."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "Jinxed."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "Amityville II: The Possession." #2—Thru Oct. 28: "Tempest."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Oct. 28: "Fast Times at Ridgemont High."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"Fast Times at Ridgemont High." #2—Thru Oct. 28: "Tempest." Beg. Oct. 29: "Amityville II: The Possession."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru Oct. 28: "The Boat." Beg. Oct. 29 (tent.): "Poltergeist." #2—"The Sender."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Oct. 26: "Zapped!" Beg. Oct. 27: "The World According to Garp."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"The Chosen." #2—Thru Oct. 28: "First Blood." Beg. Oct. 29: "National Lampoon's Class Reunion."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru Oct. 28: "The Chosen." Beg. Oct. 29: "National Lampoon's Class Reunion." #2—"Jinxed." #3—"First Blood."

555. PORT WASHINGTON—SANDS POINT— 883-5074. "Fast Times at Ridgemont High."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "First Blood."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—Thru Oct. 28: "The Chosen." Beg. Oct. 29: "National Lampoon's Class Reunion." #2—"Monsignor."

559. ROSLYN—ROSLYN— 621-8488. #1—"Pink Floyd the Wall." #2—"The Sender."

561. SYOSSET—SYOSSET— 921-5810. "Jinxed."

562. SYOSSET—UA CINEMA 150— 364-0700. "My Favorite Year."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "Jinxed."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Monsignor." #2—"Halloween III: Season of the Witch." #3—"First Blood." #4—"The Sender." #5—"My Favorite Year." #6—"E.T. the Extra-Terrestrial." #7—"An Officer and a Gentleman." #8—"Q." #9—"Amityville II: The Possession." #10—"The Concrete Jungle." #11—"Pink Floyd the Wall."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"Jinxed." #2—"Pink Floyd the Wall."

571. WANTAGH—RKO— 781-6969. "E.T. the Extra-Terrestrial."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Halloween III: Season of the Witch." #2—Thru Oct. 28: "The Sender." Beg. Oct. 29 (tent.): "National Lampoon's Class Reunion." #3—"Jinxed."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Oct. 28: "Tempest." #2—Thru Oct. 28: "The Boat."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"Pink Floyd the Wall." #2—"Jinxed."

601. BABYLON—BABYLON— 669-3399. "E.T. the Extra-Terrestrial."

602. BABYLON—RKO— 669-0700. #1—"The Sender." #2—"Monsignor."

603. BABYLON—SOUTH BAY— 587-7676. #1—"An Officer and a Gentleman." #2—"Halloween III: Season of the Witch." #3—"Jinxed."

604. BAY SHORE—CINEMA— 665-1722. "My Favorite Year."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"First Blood." #2—"Q."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—"Halloween III: Season of the Witch." #2—"The Sender."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29 (tent.): "Night Shift."

612. CENTER MORICHES—CENTER— 878-2100. Program unavailable.

613. CENTEREACH—CENTEREACH— 588-0088. Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "Poltergeist."

616. COMMACK—MAYFAIR— 543-0707. "My Favorite Year."

617. COMMACK—RKO— 499-4545. #1—"First Blood." #2—"Monsignor."

619. CORAM—CORAM— 698-7200. "Halloween III: Season of the Witch."

621. CORAM—PINE— 698-6442. #1—"My Favorite Year." #2—"Jinxed."

622. DEER PARK—DEER PARK— 667-2440. Thru Oct. 28: "Fast Times at Ridgemont High."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Halloween III: Season of the Witch." #2—"Monsignor." #3—"An Officer and a Gentleman." #4—"First Blood." #5—Thru Oct. 28: "Diner." Beg. Oct. 29: "National Lampoon's Class Reunion."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Jinxed."

627. EAST SETAUKET—RKO FOX— 473-2400. "Monsignor."

628. ELWOOD—ELWOOD— 499-7800. #1—"An Officer and a Gentleman." #2—"The Sender."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"Jinxed." #2—Thru Oct. 28: "My Favorite Year." Beg. Oct. 29 (tent.): "National Lampoon's Class Reunion."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "Jinxed."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"First Blood." #2—"Monsignor." #3—"Jinxed." #4—Thru Oct. 28: "The Sender." Beg. Oct. 29: "National Lampoon's Class Reunion."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "E.T. the Extra-Terrestrial."

634. HUNTINGTON—RKO YORK— 421-3911. "Halloween III: Season of the Witch."

635. ISLIP—ISLIP— 581-5200. #1—Thru Oct. 28: "The Concrete Jungle." Beg. Oct. 29: "National Lampoon's Class Reunion." #2—"Halloween III: Season of the Witch." #3—"The Sender."

636. KINGS PARK—KINGS PARK— 269-4422. Thru Oct. 28: "Fast Times at Ridgemont High."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "My Favorite Year."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Oct. 28: "Fast Times at Ridgemont High."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29 (tent.): "Firefox."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Oct. 28: "E.T. the Extra-Terrestrial." #2—Thru Oct. 28: "The Concrete Jungle." #3—Thru Oct. 28: "Reds."

641. MONTAUK—THE MOVIES— 668-2393. Oct. 29-31: "Diner."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "Halloween III: Season of the Witch." **OUTDOOR**—Thru Oct. 28: "Q"; "The Concrete Jungle." Beg. Oct. 29: "National Lampoon's Class Reunion."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Oct. 28: "Pink Floyd the Wall"; "Satan's Mistress." #2—Thru Oct. 28: "The World According to Garp."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29 (tent.): "Firefox."

645. OAKDALE—OAKDALE— 589-8118. Thru Oct. 28: "The World According to Garp"; "Deathtrap." Beg. Oct. 29: "Amityville II: The Possession."

648. PATCHOGUE—PATCHOGUE— 475-0601. "Monsignor."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"The Sender." #2—"E.T. the Extra-Terrestrial."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "Halloween III: Season of the Witch." **OUTDOOR**—Thru Oct. 28: "Q"; "The Concrete Jungle." Beg. Oct. 29: "Jinxed."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Tent.: "An Officer and a Gentleman." #2—"First Blood."

653. PORT JEFFERSON—MINI EAST— 928-6555. "E.T. the Extra-Terrestrial." **CINEMA WEST**—Thru Oct. 28: "Pink Floyd the Wall." Beg. Oct. 29: "National Lampoon's Class Reunion."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Oct. 26: "Zapped!" Beg. Oct. 27: "The World According to Garp."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "Amityville II: The Possession."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"Fast Times at Ridgemont High." #2—Thru Oct. 28: "Pink Floyd the Wall." Beg. Oct. 29: "National Lampoon's Class Reunion." #3—Thru Oct. 28: "Tempest."

660. SHIRLEY—TWIN— 281-3301. #1—Thru Oct. 28: "Fast Times at Ridgemont High." #2—Thru Oct. 28: "The Hills Have Eyes"; "Alien."

662. SMITHTOWN—SMITHTOWN— 265-1551. "E.T. the Extra-Terrestrial."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"My Favorite Year." #2—Thru Oct. 28: "The Sender." Beg. Oct. 29 (tent.): "First Blood."

664. STONY BROOK—LOEWS— 751-2300. #1—"An Officer and a Gentleman." #2—"First Blood." #3—"The Sender."

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666. WEST ISLIP—TWIN— 669-2626. #1—Thru Oct. 28: "The World According to Garp"; "Arthur." Beg. Oct. 29: "Tempest." #2—Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "Amityville II: The Possession."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Oct. 28: "E.T. the Extra-Terrestrial."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Tent.: "Jinxed."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. "Halloween III: Season of the Witch."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "An Officer and a Gentleman."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"My Favorite Year." #2—"Halloween III: Season of the Witch." #3—Thru Oct. 28: "Diner." Beg. Oct. 29: "National Lampoon's Class Reunion."

703. CROSS RIVER—CROSS RIVER— 763-8811. Program unavailable.

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—"The Chosen." #2—"Halloween III: Season of the Witch."

706. HARRISON—CINEMA HARRISON— 835-2668. Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "Diner."

707. HARTSDALE—CINEMA— 428-2200. #1—"First Blood." #2—Thru Oct. 28: "The Sender." #3—"An Officer and a Gentleman." #4—"My Favorite Year."

708. LARCHMONT—PLAYHOUSE— 834-3001. "The Chosen."

709. MAMARONECK—PLAYHOUSE— 698-2200. #1—"E.T. the Extra-Terrestrial." #2—"Halloween III: Season of the Witch." #3—"Monsignor." #4—Thru Oct. 28: "Pink Floyd the Wall." Beg. Oct. 29: "National Lampoon's Class Reunion."

710. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"First Blood." #2—"Jinxed."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru Oct. 28: "Fast Times at Ridgemont High"; "An American Werewolf in London." Beg. Oct. 29: "The Chosen."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"First Blood." #2—"The Sender."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"An Officer and a Gentleman." #2—"Monsignor." #3—"Halloween III: Season of the Witch." #4—Thru Oct. 28: "The Concrete Jungle." Beg. Oct. 29: "National Lampoon's Class Reunion." #5—Thru Oct. 28: "E.T. the Extra-Terrestrial." Beg. Oct. 29: "Roots of Evil."

715. NEW ROCHELLE—TOWN— 632-4000. "My Favorite Year."

716. OSSINING—ARCADIAN— 941-5200. #1—"An Officer and a Gentleman." #2—"Monsignor."

717. PEEKSKILL—BEACH— 737-6262. #1—Thru Oct. 28: "Pink Floyd the Wall." Beg. Oct. 29: "Season of the Witch." #2—"Halloween III: Season of the Witch." #3—"First Blood." #4—Thru Oct. 28: "Rocky III." Beg. Oct. 29: "National Lampoon's Class Reunion."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"An Officer and a Gentleman." #2—"Monsignor." #3—Thru Oct. 24: "The Chosen."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Oct. 28: "Fast Times at Ridgemont High."

721. PLEASANTVILLE—ROME— 769-0720. "My Favorite Year."

722. RYE—RYE RIDGE— 939-8177. #1—"Jinxed." #2—"First Blood."

723. SCARSDALE—FINE ARTS— 723-6699. "Lola."

724. SCARSDALE—PLAZA— 725-0078. "Rocky III."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Monsignor." #2—Thru Oct. 28: "Pink Floyd the Wall." Beg. Oct. 29: "National Lampoon's Class Reunion."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Jinxed."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Jinxed." #2—"Monsignor."

731. YONKERS—KENT— 237-3440. Thru Oct. 28: "Fast Times at Ridgemont High"; "Dead Men Don't Wear Plaid." Beg. Oct. 29: "Season of the Witch."

732. YONKERS—MOVIELAND— 793-0002. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"The Sender." #4—"First Blood."

733. YONKERS—PARK HILL— 969-4477. Program unavailable.

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"My Favorite Year." #2—"Jinxed."

Rockland County

742. MONSEY—ROCKLAND DRIVE-IN— 356-4040. "The Sender"; "Student Bodies."

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "E.T. the Extra-Terrestrial."

745. NANUET—THE MOVIES— 623-0211. #1—"My Favorite Year." #2—"Jinxed." #3—"Diner." #4—"Fast Times at Ridgemont High." #5—" Pink Floyd the Wall."

746. NEW CITY—TOWN— 634-5100. #1—"My Favorite Year." #2—"An Officer and a Gentleman."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Halloween III: Season of the Witch." #2—"First Blood."

748. NYACK—CINEMA EAST— 358-6631. "Monsignor."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. Tent.: "Halloween III: Season of the Witch."

751. PEARL RIVER—CENTRAL— 735-2530. "An Officer and a Gentleman."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Halloween III: Season of the Witch."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Monsignor."

755. STONY POINT—9 W CINEMA— 942-0303. "Fast Times at Ridgemont High."

756. SUFFERN—LAFAYETTE— 357-6030. "The Chosen."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "The Sender."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Halloween III: Season of the Witch." #2—"E.T. the Extra-Terrestrial."

774. DANBURY—CINE— 743-2200. #1—"My Favorite Year." #2—"Jinxed." #3—"Gregory's Girl."

775. DANBURY—CINEMA— 748-2923. #1—"Monsignor." #2—"An Officer and a Gentleman."

777. DANBURY—PALACE— 748-7496. #1—"First Blood." #2—"The Sender." #3—Thru Oct. 28: "The Story of O."

778. DARIEN—PLAYHOUSE— 655-0100. "E.T. the Extra-Terrestrial."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"E.T. the Extra-Terrestrial." #2—"Halloween III: Season of the Witch."

780. FAIRFIELD—COUNTY— 334-1411. Program unavailable.

781. GREENWICH—CINEMA— 869-6030. "Halloween III: Season of the Witch."

782. GREENWICH—PLAZA— 869-4030. #1—"Monsignor." #2—"An Officer and a Gentleman." #3—"Gregory's Girl."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Monsignor."

784. NORWALK—CINEMA— 838-4504. #1—"First Blood." #2—"The Sender."

785. NORWALK—NORWALK— 866-3010. "The Concrete Jungle."

787. RIDGEFIELD—CINEMA— 438-3338. Program unavailable.

788. SOUTH NORWALK—SONO— 866-9202. Thru Oct. 26: "Chariots of Fire"; "Personal Best." Oct. 27-30: "Diva." Beg. Oct. 31: "The Rocky Horror Picture Show"; "Wizards."

789. SPRINGDALE—STATE— 325-0250. "An Officer and a Gentleman."

790. STAMFORD—AVON— 324-9205. #1—"First Blood." #2—Thru Oct. 28: "The Concrete Jungle."

791. STAMFORD—CINEMA— 324-3100. #1—"My Favorite Year." #2—"Jinxed." #3—"The Sender."

792. STAMFORD—RIDGEWAY— 323-5000. Thru Oct. 28: "The Chosen." Beg. Oct. 29: "National Lampoon's Class Reunion."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"My Favorite Year." #2—"An Officer and a Gentleman." #3—"Jinxed."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Monsignor." #2—"Jinxed." #3—227-9619. "My Favorite Year." #4—226-6666. "The Chosen."

796. WESTPORT—POST— 227-0500. "An Officer and a Gentleman."

798. WILTON—CINEMA— 762-5678. "Halloween III: Season of the Witch."

New Jersey

(Area Code 201)

Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—Thru Oct. 28: "The Sender." Beg. Oct. 29: "Amityville II: The Possession." #2—"Jinxed." #3—Thru Oct. 28: "The Slayer." Beg. Oct. 29: "I, the Jury."

801. HARRISON—WARNER— 482-8550. #1—"Halloween III: Season of the Witch." #2—Thru Oct. 28: "The Concrete Jungle."

802. HOBOKEN—CINEMA— 653-2202. Program unavailable.

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru Oct. 28: "My Favorite Year." Beg. Oct. 29: "Pink Floyd the Wall." #2—"Monsignor."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Pink Floyd the Wall." #2—"Jinxed." #3—"The Concrete Jungle." #4—"Halloween III: Season of the Witch."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"Monsignor." #4—"My Favorite Year." #5—"The Sender." #6—"First Blood."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Oct. 28: "Fast Times at Ridgemont High"; "Cat People (1982)." Beg. Oct. 29: "Amityville II: The Possession."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "The Sender."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"An Officer and a Gentleman." #2—"First Blood."

813. CEDAR GROVE—CINEMA 23— 239-1462. "First Blood."

817. LIVINGSTON—COLONY— 992-0800. Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "Amityville II: The Possession."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "Fast Times at Ridgemont High."

819. MILLBURN—RKO— 376-0800. #1—"First Blood." #2—"My Favorite Year."

822. MONTCLAIR—WELLMONT— 783-9500. #1—Thru Oct. 28: "The Concrete Jungle." Beg. Oct. 29: "National Lampoon's Class Reunion." #2—Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "Halloween III: Season of the Witch." #3—"Pink Floyd the Wall."

825. NUTLEY—FRANKLIN— 667-1777. Program unavailable.

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "My Favorite Year."

828. VERONA—VERONA— 239-0880. "Halloween III: Season of the Witch."

829. WEST CALDWELL—CINEMA WEST— 575-9085. Thru Oct. 28: "The Boat." Beg. Oct. 29: "Amityville II: The Possession."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Monsignor." #2—"An Officer and a Gentleman." #3—"Jinxed."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Oct. 28: "Fast Times at Ridgemont High."

841. CRANFORD—RKO— 276-9120. #1—"First Blood." #2—"Rocky III."

842. ELIZABETH—ELMORA— 352-3483. Thru Oct. 28: "The Road Warrior"; "Sharky's Machine." Beg. Oct. 29: "Amityville II: The Possession"; "The First Deadly Sin."

846. LINDEN—TWIN— 925-9787. #1—"Halloween III: Season of the Witch." #2—"E.T. the Extra-Terrestrial."

848. ROSELLE PARK—PARK— 245-0358. "Fast Times at Ridgemont High"; "Continental Divide."

849. SUMMIT—STRAND— 273-3900. Thru Oct. 28: "Gregory's Girl." Beg. Oct. 29: (tent.): "Diva."

851. UNION—FIVE POINTS— 964-3466. "Halloween III: Season of the Witch."

852. UNION—LOST PICTURE SHOW— 964-4497. "The Chosen."

854. UNION—RKO UNION— 686-4373. #1—"The Sender." #2—"Monsignor."

857. WESTFIELD—RIALTO— 232-1288. #1—"Halloween III: Season of the Witch." #2—"E.T. the Extra-Terrestrial." #3—"Jinxed."

858. WESTFIELD—TWIN— 654-4720. #1—Thru Oct. 28: "Tempest." Beg. Oct. 29: "National Lampoon's Class Reunion." #2—Thru Oct. 28: "The World According to Garp."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "Amityville II: The Possession."

861. CLOSTER—CLOSTER— 768-8800. Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "Amityville II: The Possession."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Monsignor." #2—"First Blood." #3—"An Officer and a Gentleman." #4—"The Sender."

863. EMERSON—TOWN— 261-1000. "Jinxed."

864. FAIR LAWN—HYWAY— 796-1717. #1—"Halloween III: Season of the Witch." #2—"E.T. the Extra-Terrestrial."

866. FAIRVIEW—TWIN— 941-2424. #1—"Jinxed." #2—"Halloween III: Season of the Witch."

867. FORT LEE—LINWOOD— 944-6900. #1—"My Favorite Year." #2—Tent.: "Pink Floyd the Wall."

868. FORT LEE—SHARON— 224-0202. Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "Amityville II: The Possession."

871. HACKENSACK—RKO ORITANI— 343-8844. #1—"The Concrete Jungle"; "The Slayer." #2—"Halloween III: Season of the Witch." #3—"The Sender."

873. OAKLAND—TWIN— 337-4478. #1—Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "National Lampoon's Class Reunion." #2—"The Sender."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru Oct. 28: "Mephisto." #2—Thru Oct. 28: "Fast Times at Ridgemont High."

875. PARAMUS—BERGEN MALL— 845-4449. "Halloween III: Season of the Witch."

876. PARAMUS—CINEMA 35— 845-5070. Tent.: "E.T. the Extra-Terrestrial."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"Monsignor." #2—"First Blood." #3—"Jinxed." #4—"The Chosen." #5—"Lola." #6—Almi Cinema 5 Film Festival. See the Art Theater (9). #7—"An Officer and a Gentleman."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"My Favorite Year." #2—Thru Oct. 28: "Pink Floyd the Wall." Beg. Oct. 29: "National Lampoon's Class Reunion."

881. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Oct. 28: "Fast Times at Ridgemont High." Beg. Oct. 29: "Amityville II: The Possession."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—"An Officer and a Gentleman." #2—"First Blood."

884. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Oct. 28: "Fast Times at Ridgemont High." #2—Thru Oct. 28: "On Golden Pond."

885. TEANECK—CEDAR LANE— 836-3430. Thru Oct. 28: "Fast Times at Ridgemont High."

886. TENAFLY—BERGEN— 567-0004. Thru Oct. 28: "Gregory's Girl."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. Tent.: "E.T. the Extra-Terrestrial."

889. WESTWOOD—PASCACK— 664-3200. Tent.: "My Favorite Year."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE	
G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ **New films recommended by *New York's* critic.**

AMITYVILLE II: THE POSSESSION—(1hr. 44m., '82) In this prequel, a young boy possessed by evil spirits murders his entire family. With Burt Young, Rutanya Alda and James Olson. Dir. Damiano Damiani. R. 32, 228, 438, 451, 513, 532, 542, 547, 549, 567, 645, 655, 666, 800, 809, 817, 829, 842, 860, 861, 868, 882

AMOR BANDIDO—(1hr. 38m., '82) In Portuguese, Eng. subtitles. A Brazilian drama based on the true story of a psychopathic killer of cab drivers in the Copacabana section of Rio de Janeiro. With Cristina Ache, Paulo Gracindo and Paulo Guarieri. Dir. Bruno Barreto. 61

★**BOAT, THE**—(2hrs. 30m., '82) Dubbed in English. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 38, 437, 511, 535, 550, 574, 829

BURDEN OF DREAMS—(1hr. 33m., '82) Les Blank's very informative documentary about the various mishaps encountered by Werner Herzog in the Peruvian Amazon during the making of *Fitzcarraldo.* Blank, a friend of Herzog's, doesn't provide a critical framework on what happened, and you have to do a fair amount of sorting out on your own. But Herzog's humorless fanatacism is clear enough: a dangerous man, disarmingly gentle in demeanor. 6

CÉLESTE—(1hr. 47m., '82) In German, Eng. subtitles. A chronicle of the last nine years in the life of Marcel Proust, based on the memoirs of his housekeeper, Céleste Albaret. With Eva Mattes and Jürgen Arndt. Dir. Percy Adlon. 86

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels,* and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. 16

★**CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. 54, 92, 234, 414, 552, 554, 558, 705, 708, 711, 719, 756, 792, 795, 852, 878

★**DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. 32, 76, 625, 641, 702, 706, 745

★**DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 55, 788, 849

★**E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 21, 36, 72, 103, 109, 201, 206, 212, 307, 401, 403, 413, 420, 428, 512, 528, 533, 536, 567, 571, 601, 633, 640, 649, 653, 662, 667, 709, 714, 732, 744, 773, 778, 779, 807, 846, 857, 864, 876, 888

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalistic entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets.* The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. 73

★**FAST TIMES AT RIDGEMONT HIGH**—(1hr. 32m., '82) A sweet, funny exploration of adolescent anxieties and confusions. Director Amy Heckerling—in an auspicious debut—and screenwriter Cameron Crowe (adapting his own book) set their satire of teenage crises in the shopping mall world of the San Fernando Valley. The kids bluff and fake and compete for sexual status among their friends; the bluffs lead to quick collapse and terrible embarrassment. Heckerling brings an overall tenderness to the movie, and her instinctive intimacy with the characters brings you close to the screen. *Fast Times at Ridgemont High* is slightly goody-goody—the kids aren't rebellious and the smug ones are punished—and Heckerling's style isn't especially sensuous or kinetic. But she captures the emotionally specific responses to sex with charm and without moral judgement in a way that eludes most male directors. With Ray Walston and a fresh, young cast, including Jennifer Jason Leigh, Phoebe Cates, Brian Backer, Robert Romanus and Sean Penn. R. 32, 208, 212, 213, 228, 232, 237, 302, 436, 438, 447, 451, 504, 513, 516, 518, 530, 532, 547, 548, 549, 555, 609, 613, 622, 636, 638, 639, 644, 655, 658, 660, 666, 706, 711, 720, 731, 745, 755, 809, 817, 818, 822, 840, 848, 860, 861, 868, 873, 874, 882, 884, 885

FIRST BLOOD—(1hr. 34m., '82) An ex-Green Beret fights a personal war with the local police. With Sylvester Stallone, Richard Crenna and Brian Dennehy. Dir. Ted Kotcheff. R. 14, 24, 37, 58, 80, 92, 105, 109, 111, 205, 234, 237, 300, 304, 402, 408, 410, 412, 426, 439, 529, 531, 541, 545, 552, 554, 557, 567, 606, 617, 625, 632, 651, 663, 664, 707, 710, 712, 717, 722, 732, 747, 777, 784, 790, 807, 811, 813, 819, 841, 862, 878, 883

FITZCARRALDO—(2hrs. 37m., '82) In German, Eng. subtitles. Alas! The books, documentaries, lawsuits, and illnesses generated by Werner Herzog's project are a lot more interesting than the movie itself. Herzog's hero, Fitzcarraldo, a cracked colonial entrepreneur, has a mad dream: He wants to build an opera house at Iquitos, a shabby city on the Amazon in Peru, and bring his hero, Enrico Caruso, to sing there. His blond hair standing straight up, his huge choppers fixed in a proud sneer, Klaus Kinski, as Fitzcarraldo, is overbearing and ludicrous and completely distant, more a crank than a heroic madman. Hoping to finance his scheme through a quick killing in the rubber trade, Herzog takes a steamship up one of the tributaries of the Amazon. At the climax, Fitzcarraldo has an Indian tribe haul the huge steamer over a mountain in order to relaunch it in another river. Herzog photographs the ship lying on the mountain from about eight different angles, and yet, despite all his coaxing, the image doesn't yield up much besides its irreducible oddity. It's so monstrous, so static, that it becomes a joke—Herzog's monument to his own foolish will. With Claudia Cardinale. PG. 56

★**GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. 16, 46, 236, 533, 774, 782, 849, 886

HALLOWEEN III: SEASON OF THE WITCH—(1hr. 38m., '82) Chips of rock from Stonehenge, possessed by witchcraft, are concealed in the Halloween masks of millions of children. With Tom Atkins, Dan O'Herlihy and Stacey Nelkin. Dir. Tommy Lee Wallace. R. 20, 41, 70, 82, 92, 109, 114, 118, 201, 206, 210, 212, 221, 237, 306, 307, 401, 403, 413, 420, 428, 433, 439, 512, 526, 533, 536, 541, 567, 573, 603, 608, 619, 625, 634, 635, 642, 650, 700, 702, 705, 709, 714, 717, 747, 750, 752, 773, 779, 781, 798, 801, 806, 822, 828, 846, 851, 857, 864, 866, 871, 875

I, THE JURY—(1hr. 51m., '82) Mickey Spillane's Mike Hammer investigates seemingly unrelated, grisly murders. With Armand Assante, Barbara Carrera, Alan King and Paul Sorvino. Dir. Richard T. Heffron. R. 513, 800

JINXED—(1hr. 43m., '82) Comedy, romance and games of chance between an aspiring lounge singer, a gambler and a blackjack dealer in Nevada casinos. With Bette Midler, Ken Wahl and Rip Torn. Dir. Don Siegel. R. 6, 30, 70, 83, 93, 114, 201, 203, 210, 211, 225, 308, 403, 412, 418, 426, 448, 501, 546, 554, 561, 566, 570, 573, 600, 603, 621, 626, 629, 631, 632, 650, 668, 710, 722, 728, 730, 735, 745, 774, 791, 793, 795, 800, 806, 830, 857, 863, 866, 878

L'ADOLESCENTE—(1hr. 33., '82) In French, Eng. subtitles. A young girl grows into a woman in France on the eve of World War II. With Simone Signoret. Dir. Jeanne Moreau. 50

★ **LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. 58, 88

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. 86, 537, 723, 878

LOVE CHILD—(1hr. 37m., '82) The true story of Terry Jean Moore, who was sentenced to 12 years for a $5 robbery, and who gave birth and tried to raise her child in prison. With Amy Madigan, Mackenzie Phillips and Beau Bridges. Dir. Larry Peerce. R. 22, 51, 71

MANGO TREE, THE—1hr. 33m., '82) A family in rural Australia adapts to twentieth century life. With Geraldine Fitzgerald, Sir Robert Helpmann and Christopher Pate. Dir. Kevin Dobson. 57

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 16, 874

MONSIGNOR—(2hrs. 2m., '82) The epic drama of a young priest who ultimately controls the Vatican's financial destiny. With Christopher Reeve, Geneviève Bujold, Fernando Rey and Jason Miller. Dir. Frank Perry. R. 24, 33, 74, 104, 109, 202, 203, 234, 306, 411, 417, 424, 428, 518, 528, 536, 541, 558, 567, 602, 617, 625, 627, 632, 648, 709, 714, 716, 719, 727, 730, 748, 754, 775, 782, 783, 795, 803, 807, 830, 854, 862, 878

★ **MOONLIGHTING**—(1hr. 37m., '82) Tense, funny, anguished comedy about four Polish workmen who come to London to refurbish the flat of a wealthy countryman. Their leader, Nowak (Jeremy Irons), an angry, nervous man who suffered a lot of failure in his life, is desperate to complete the job on time, and locks his men in, cutting them off from contact with their families. He begins as a den mother, and winds up declaring his own version of martial law. When money runs short, he becomes increasingly resourceful at cheating the local grocer. The movie can be read as an ironic comment on Polish political life or as a parable of what every film director goes through on a movie set. Jeremy Irons gives a dedicated, slightly humorless performance, but he certainly holds you to the screen. Written and directed by the Polish émigré Jerzy Skolimowski. PG. 48

★ **MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade,* which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hystèria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. 24, 60, 85, 113, 201, 206, 210, 211, 225, 305, 401, 413, 418, 423, 450, 519, 523, 533, 541, 562, 567, 604, 616, 621, 629, 637, 663, 702, 707, 715, 721, 735, 745, 746, 774, 791, 793, 795, 803, 807, 819, 827, 867, 879, 889

NATIONAL LAMPOON'S CLASS REUNION—(1hr. 25m., '82) The ten-year reunion of Lizzie Borden High School's class of '72 provides the setting for this comedy. With Gerrit Graham, Fred McCarren, Miriam Flynn and Stephen Furst. Dir. Michael Miller. R. 32, 109, 206, 212, 234, 401, 403, 411, 420, 512, 541, 552, 554, 558, 573, 625, 629, 632, 635, 642, 653, 658, 702, 709, 714, 717, 727, 792, 822, 858, 873, 879

NEST OF GENTRY—(1hr. 46m., '70) In Russian, Eng. subtitles. Based on the Turgenev novel, the story of a nineteenth-century aristocrat who leaves his wife in Paris and returns to his family estate in Russia, only to fall in love with a neighbor's daughter. With Leonid Kulagin and Irina Kupchenko. Dir. Andrei Konchalovsky. Previously unreleased. 2

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role —the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs" —working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 23, 31, 60, 111, 205, 208, 223, 231, 303, 411, 419, 423, 426, 450, 517, 519, 529, 531, 540, 567, 603, 625, 628, 651, 664, 701, 707, 714, 716, 719, 732, 746, 751, 775, 782, 789, 793, 796, 807, 811, 830, 862, 878, 883

PINK FLOYD THE WALL—(1hr. 35m., '82) It sets a new record in rock pretentiousness, which isn't easy. As a burnt-out rocker sits in his L.A. hotel room, staring at the tube, images of rioting, war, terror, death, plus tons of Gerald Scarfe's looming, ominous drawings, animated into plants that fornicate, come after you like a nightmare that won't end. A groupie tries to rouse the rock star, but he ignores her and smashes the TV set. And more, much more, all in the stoned-apocalyptic vein. Music by Pink Floyd; directed by the staggeringly uneven Alan Parker. R. 14, 37, 93, 236, 305, 413, 420, 511, 526, 559, 567, 570, 600, 643, 653, 658, 709, 717, 727, 745, 803, 806, 822, 867, 879

Q—(1hr. 33m., '82) Quetzalcoatl, a giant, flying Aztec serpent, nests above New York and preys on its inhabitants. With Michael Moriarty, Candy Clark, David Carradine and Richard Roundtree. Dir. Larry Cohen. R. 41, 78, 204, 206, 234, 401, 420, 512, 541, 567, 606, 642, 650

SENDER, THE—(1hr. 32m., '82) A psychological thriller about a young man mysteriously capable of transposing his thoughts into another's mind. With Kathryn Harrold, Zeljko Ivanek, Shirley Knight and Paul Freeman. Dir. Roger Christian. R. 33, 80, 103, 118, 202, 210, 223, 300, 303, 402, 408, 410, 411, 448, 500, 521, 529, 531, 541, 550, 559, 567, 573, 602, 608, 628, 632, 635, 649, 663, 664, 707, 712, 732, 742, 758, 777, 784, 791, 800, 807, 810, 854, 862, 871, 873

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the Revolution to the early 1960s, told through the lives of two Siberian familes. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. 90

SWEET HOURS—(1hr. 45m., '82) In Spanish, Eng. subtitles. A playwright engages a troupe of actors to portray memories of his past, and he falls in love with the actress who plays his mother. With Iñaki Aierra and Assumpta Serna. Dir. Carlos Saura. 86

★ **TEMPEST**—(2hrs. 20m., '82) Paul Mazursky's most ambitious film fails as an updated version of Shakespeare's *The Tempest,* but it's still a most entertaining movie. Mazursky and co-writer Leon Capetanos have changed Shakespeare's Prospero, the deposed Duke of Milan, into a contemporary New York architect (John Cassavetes) who undergoes a mid-life crisis. The architect withdraws from his life and escapes with his daughter (the enchanting Molly Ringwald), and his girlfriend (Susan Sarandon) to a beautiful Greek island. He's happy doing the André Gregory bit—playing the mad ascetic wizard—but his charges feel like prisoners. The movie turns into a comic fantasia on the themes of middle-aged blues and adolescent restlessness, lust and frustration, with Raul Julia getting most of the laughs as Kalibanos, a very greasy Greek. Then, as Mazursky flashes back to the architect's life in New York, the movie shifts into a more serious tone, and there are gritty, angry scenes of marital discord between Cassavetes and Gena Rowlands. It ends in a gigantic storm and a magical tango that sweeps up all the characters. A mess, but a joyful mess, full of dances, songs, jokes, beautiful nonsense. With Vittorio Gassman as a mafioso and Jackie Gayle as a terrible stand-up comic. R. 11, 32, 72, 92, 97, 416, 436, 447, 513, 531, 547, 549, 574, 658, 666, 858

TEX—(1hr. 43m., '82) Matt Dillon is Tex, the younger of two parentless boys growing up on the Oklahoma plains. A prankster and screw-up at school, Tex is the classic good-bad boy of American family literature: He loves horses, he's uncertain with girls, he's instinctively brave and generous. Dillon is still raw enough to play him without visible calculation. Jim Metzler gives an expert performance as his older brother, Mason, who has grown edgy and harsh from having to pay the bills and take care of Tex. Adapted from one of the popular young-adult novels by S.E. Hinton, *Tex* has a basic decency about it that is very touching. The movie's greatest virtue is its insight into the way money shapes values and behavior, even in rural Oklahoma, where everyone has plenty of room to move around. Written by Charlie Haas and Tim Hunter. Dir. Hunter. PG. 62

★ **TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use color and camera movement like the young Orson Welles and Gregg Toland—as a way of giving pleasure through conscious virtuosity. Working in strikingly unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Aniko Iván and Sándor Sōth. 90

VERONIKA VOSS—(1 hr. 45m., '82) In German, Eng. subtitles. Reviewed in this issue. R. 88

WORLD ACCORDING TO GARP, THE—(2hrs. 14m., '82) Violent and sentimental, ambitious but muddled. Screenwriter Steve Tesich has held to the outline of John Irving's popular 1978 novel. Once again, the sex-hating nurse, Jenny Fields (Glenn Close), raises her bastard son, T.S. Garp (Robin Williams), at an exclusive prep school, and once again Garp falls in love with Helen (Mary Beth Hurt), the daughter of the wrestling coach, and struggles to be a serious writer at the same time that Jenny is enjoying a huge success with her feminist autobiography. The events of the story are widely spaced in time, and Tesich has tried to hold them together with recurring symbols and a pattern of disaster and mutilation. The results feel arbitrary and jerky—it's a movie without any natural flow. Glenn Close triumphs in her thankless role, and John Lithgow, as a transsexual, is touching and funny, but the other actors are at sea, abandoned by directorial uncertainty. George Roy Hill can't find a style suitable for the grotesque fate that overcomes nearly all the characters. He traffics in catastrophe without passion or anguish or black-comedy exuberance, and the picture feels weightless, repressed, and empty. R. **61, 235, 442, 502, 524, 530, 535, 542, 551, 643, 645, 654, 666, 858**

XICA—(1hr. 40m., '82) In Portuguese, Eng. subtitles. A Brazilian comedy based on the historic life of Xica da Silva, an extraordinary slave girl. With Zeze Motta. Dir. Carlos Diegues. **16**

YES, GIORGIO—(1hr. 51m., '82) A fiasco that was entirely avoidable. There now exists a large audience in this country for a good movie about opera, an audience created by Luciano Pavarotti as much as anyone. A pity he doesn't know it. In his movie debut, the tenor tries to ingratiate himself with what he takes to be the reluctant masses and makes a fool of himself. Playing a great singer, he receives adulation everywhere; he offers, as a generous gift, his excruciating rendition of "I Left My Heart in San Francisco" to the people of that city; he descends from a hot-air balloon to greet peculiar Italo-American peasants in the Napa Valley; he wheedles and cajoles the stiff, frowning Kathryn Harrold into bed. And more, much more. Even Mario Lanza might have said no to some of these cornball routines. Written by Norman Steinberg; dir. Franklin J. Schaffner. PG. **45**

YOL—(1hr. 51m., '82) In Turkish, Eng. subtitles. The drama of five men who are given a week's leave from prison in contemporary Turkey. Co-winner of the Grand Prize at the 1982 Cannes Film Festival. With Tarik Akan. Dir. Yilmaz Güney (while serving a prison sentence) and Serif Gören. **62**

Revivals

AIDA—(1hr. 36m., '54) A cinematic adaptation of the Verdi opera. With Sophia Loren (the voice of Renata Tebaldi). Dir. Clementi Fracassi. **44**

ALL THAT JAZZ—(2hrs. 2m., '79) Bob Fosse's autobiographical musical, complete with pill-popping, lechery, heart attacks, heart *surgery* on camera, conversations with Mme. Death, and more. It combines the worst of Ken Russell, the worst of Fellini, and the worst of forties Hollywood. There's a great chorus-line sequence, and Roy Scheider, as Fosse, has a few moments of amusing self-mockery. The rest is mad egotism. With Ann Reinking and Jessica Lange. **96**

ANASTASIA—(2hrs., '56) A fascinating mystery-melodrama of royal identity. Was the half-demented girl saved from drowning in Paris in 1922 the long-believed-dead Princess Anastasia Romanoff? Elaborately produced and superbly played, with Ingrid Bergman, Yul Brynner and Helen Hayes. Dir. Anatole Litvak. **89**

AUTUMN SONATA—(1hr. 37m., '78) In Swedish, Eng. subtitles. In Ingmar Bergman's film, Ingrid Bergman (in a brave, fully rounded performance) is a successful concert pianist, and Liv Ullmann is her 35-ish daughter who is convinced that her mother's neglect of her as a child has ruined her life. She takes revenge in guilt-provoking accusations that are loathsome, fascinating, and ultimately baffling. A bold, textured, tirade-film in which Bergman seems lost in resentment and guilt that he hasn't quite comprehended or worked out. **89**

BAMBI—(1hr. 9m., '42) Walt Disney's classic animated feature based on Felix Salten's story of a young deer and his forest friends. G. **42**

BAND OF OUTSIDERS—(1hr. 35m., '66) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sammy Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **95**

BREATHLESS—(1hr. 29m., '61) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **95**

CHILDREN OF PARADISE—(3hrs., '64) In French, Eng. subtitles. One of the greatest French films, and perhaps the *most romantic* ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. Dir. Marcel Carné. The script is by the poet Jacques Prévert. **39**

CLOCKMAKER, THE—(1hr. 45m., '76) In French, Eng. subtitles. Bertrand Tavernier's penetrating first movie, a character study of a little man who learns that his son has been accused of murder. A sad but wonderfully liberating film. With Phillipe Noiret and Jean Rochefort. **47**

CONFORMIST, THE—(1hr. 55m., '71) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest *movie, Jean-Louis Trintignant plays the repressed* homosexual whose greatest desire is to appear "normal," and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a *sweeping, lush, almost voluptuous evocation of an* entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. **96**

8 1/2—(2hrs. 20m., '63) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director —an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimee and Claudia Cardinale. **96**

42ND STREET—(1hr. 29m., '33) The basic Cinderella theater story, wherein Warner Baxter tells Ruby Keeler, "You're going out a chorus girl, but you're coming back a *star.*" The first of the Busby Berkeley classics, this one turned around the fortunes of the Hollywood musical and there isn't a moment that doesn't show why. **10**

GODFATHER, THE—(2hrs. 58m., '72) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan and Diane Keaton. **4**

GODFATHER PART II, THE—(3hrs. 20m., '74) Not as concentrated and powerful as Part I, but magnificent nonetheless. Francis Ford Coppola takes the Corleone clan backward to its immigrant roots and forward to its involvement in Cuba and Nevada. With Robert De Niro as the Don as a young man, Al Pacino as the modern head of the clan, and Lee Strasberg as a Meyer Lansky-type gangster with a middle-class lifestyle. **4**

HEART OF GLASS—(1hr. 33m., '77) In German, Eng. subtitles. Sepp Muller and Volker Prechtel star in Werner Herzog's ponderous allegorical film about the owner of a glass factory who becomes obsessed with finding the lost formula for a precious ruby-colored glass. Shot in Bavaria, Switzerland, Utah, Wyoming, Alaska and Ireland. **96**

IMMORAL TALES—(1hr. 30m., '76) In French, Eng. subtitles. A sorry attempt at eroticism in four segments. One stars Paloma Picasso, the artist's daughter, as a Hungarian countess who takes beauty baths *in other women's blood. The other three are no better.* Dir. Walerian Borowczyk. **4**

KIDS ARE ALRIGHT, THE—(1hr. 46m., '79) A loose collection of performance and interview clips from different periods in the history of the rock band the Who, this film succeeds at conveying the group's anarchic energy and humor. But unless you're already a convert, it is not articulate on the real attractions *of the music. Dir. Jeff Stein.* **93**

KRAMER VS. KRAMER—(1hr. 45m., '79) A Manhattan housewife (Meryl Streep) walks out on her adman husband (Dustin Hoffman) and her seven-year-old boy, and a custody battle ensues. If one can speak of a passion for parenthood, this movie has it. Writer-director Robert Benton has made something that is both tough-minded and emotionally satisfying, *both passionate and fair.* **4, 97**

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. **39**

MONSIEUR VERDOUX—(2hrs. 10m., '47) Charlie Chaplin's brilliantly ironic tale of a depression-era Bluebeard, one of the great films, indeed a quarter-century ahead of its time, offers sheer brilliance of performance and direction, and a simplicity that shines in all its latter-day naiveté. With Chaplin and Martha Raye. **4**

MURDER MOST FOUL—(1hr. 31m., '65) A cheerful entertainment based on an Agatha Christie mystery, *Mrs. McGinty's Dead,* with Dame Margaret Rutherford as the indomitable Miss Marple. Dir. George Pollack. **10**

1900—(4hrs. 5m., '77) A visually magnificent, politically muddled chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghiere family. Robert De Niro and Gérard Depardieu are fine, but Donald Sutherland, as a dedicated Fascist, is embarrassing. Dir. Bernardo Bertolucci. **96**

ONE SINGS, THE OTHER DOESN'T—(2hrs., '77) In French, Eng. subtitles. With this mixture of feminist fiction, musical comedy, and social documentary, Agnes Varda tries to do for the spirit of sorority what the films of Renoir and Truffaut have done for the spirit of fraternity. The two heroines are played by Thérèse Liotard and Valerie Mairesse. **9**

RAIN PEOPLE, THE—(1hr. 40m., '69) A pregnant Long Island housewife (Shirley Knight) leaves home to find herself. Along the way she encounters several characters, including a dim-witted football player (James Cann) and a cop (Robert Duvall), but her drive leads nowhere. Francis Ford Coppola directed this moody, pretentious, and very sixties film only three years before making *The Godfather.* **2**

RETURN OF THE SECAUCUS 7—(1hr. 46m., '80) At a rented summer house in New England, Mike (Bruce MacDonald) and Katie (Maggie Renzie), Boston schoolteachers, invite their friends for the weekend. All are about 30 and veterans of the anti-war movement. The "action" consists of Sitting Around and its many variants—cooking, charades, skinny-dipping, boozing, casual sex, discussion of careers, agonizing over personal identity, etc. Writer-director *John Sayles has faithfully captured the self-conscious* tone of this generation. **95**

SEARCHERS, THE—(1hr. 59m., '56) Arguably John Ford's greatest film—certainly his most influential. John Wayne returns to Texas from a scouting trip and spends years searching for his niece, who has been captured by the Comanches. Epic in scope, with scenes of overwhelming intensity, including the single most scary Indian raid (entirely done through suggestion) ever put on film. With Ward Bond, Jeffrey Hunter, Vera Miles and Natalie Wood. **96**

SEVEN BEAUTIES—(1hr. 56m., '76) In Italian, Eng. subtitles. A film about life and death, love and hate —all the great subjects, trivialized by Lina Wertmüller's overwrought, incoherent style. The movie's reputation has collapsed in only a few years. With memorable performances by Giancarlo Giannini as the Neapolitan Everyman and Shirley Stoler as a concentration-camp commandant, but it is opera-buffa tragedy at best—an insensitive mess. **9**

SLAUGHTERHOUSE FIVE—(1hr. 44m., '72) Director George Roy Hill's masterly and fascinating film captures the quintessence of novelist Kurt Vonnegut's deadpan and loving satiric view of man's foibles. It is a testament to the art of filmmaking and a wittily humane human comedy. With Michael Sacks and Ron Liebman. **95**

STROSZEK—(1hr. 48m., '77) In German, Eng. subtitles. Werner Herzog's film about a simple, gentle man who is released from prison and returned to a world which he confronts with bewilderment. He and two other misfits arrive in the United States and before long the mechanics of American capitalism catch up with them. With Bruno S., Eva Mattes and Clemens Scheitz. **96**

SWEPT AWAY—(1hr. 56m., '75) In Italian, Eng. subtitles. An arrogant capitalist mistress and a maltreated manservant are shipwrecked alone together on a desert island. He becomes the despot and she the slave and mistress who ends up loving it—until the roles are reversed again. An old, schematic plot serves Lina Wertmüller well for her witty yet earnest, often gripping film. With Mariangela Melato and Giancarlo Giannini. **9**

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **96**

TRAFFIC—(1hr. 40m., '72) In French, Eng. subtitles. A witty and whimsical film starring and directed by Jacques Tati, set mostly on the way to and at an auto show. **4**

TRASH—(1hr. 43m., '70) A shattering plunge into a subterranean drug world of New York loners, mixing outrageous parody with raw realism and focusing on one character's deepening troubles. With Joe Dallesandro. Dir. Paul Morrisey. **9**

YELLOW SUBMARINE—(1hr. 30m., '69) A charming *animated feature containing the Beatles, their* music, a fiesta of color, and a barrel of gentle wit. Pepperland, the peaceful home of the Lonely Hearts Club Band, is attacked by Blue Meanies, and a wonderful escape odyssey follows. Dir. George Running. **13**

YOJIMBO—(1hr. 50m., '62) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in the 1860s and packed with drama, *humor, and satire of the stupidities and evils of war.* The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **96**

THEATER

KEY TO ABBREVIATIONS

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Broadway

Previews and Openings

Monday, November 1

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach in Murray Schisgal's new comedy, described as a romantic romp, set on the East and West sides of Central Park with Mr. Wallach playing both an unemployed actor and a taxicab owner. Ms. Jackson appears as a policewoman and a housewife. Directed by Arthur Storch. Previews start 11/1 prior to a 11/4 opening. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $19.50-$30; Wed. at 2, $15-$25. **Cort,** 138 W. 48th (489-6392). 1 hr., 50 min. All major credit cards.

Tuesday, November 2

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Previews start 11/2 prior to a 11/11 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (246-0390).

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Wed. at 2, $20-$30. As of 11/16, David Dukes and John Pankow replace Langella and Boutsikaris. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Alyson Kirk is the newest Annie, June Havoc is the newest Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$40; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $30-$40. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's delicious 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, Sun. at 3, $20-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$40; Fri. & Sat. at 8, $23-$40; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ● ●

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of a play with music by the late C. P. Taylor about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Tim Walker, and Nicholas Woodeson. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; Wed. at 2, $22.50-$30. **Booth Theater,** 222 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD... and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Charles Michael Wright, Zakes Mokae, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Karen Akers, Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Sun. at 3, $22-$34, Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $25-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Marsha Bagwell, Peter Noone, Maureen McGovern, and Tony Azito in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25; thru 11/28. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. ●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Christine Lahti. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 1/2/83. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Ronee Blakely, Loudon Wainwright III, Deborah Monk, John Foley, Mark Hardwick, and John Schimmel. Mon.-Sat. at 8, $22.50-$24; Sat. at 2, $22-$24; Wed. at 2, $18.50-$21.50. **Princess,** 200 W. 48th (586-3903).

THE QUEEN AND THE REBELS—A revival of Ugo Betti's play about a frontier incident in a country ravished by revolution, concerning a refugee queen and a prostitute with a heart of gold. Colleen Dewhurst stars (and shines), with Peter Michael Goetz, Scott Hylands, and Betty Miller; directed by Waris Hussein. A Circle in the Square production. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$27; Sat. at 8, $21-$30; thru 11/7. **Plymouth,** 236 W. 45th (239-6200). 2hrs., 10 min. All major credit cards.

ROCK 'N' ROLL! THE FIRST 5,000 YEARS—A multi-media musical event conceived and designed by Bob Gill and Robert Rabinowitz (who did *Beatlemania*), featuring 25 performers who will sing, dance, and play r. & r. music from the 50s to the 80s. Tues.-Thurs. at 8, Sat. & Sun. at 2, Sun. at 6:30, $20-$30. Fri. & Sat. at 8, $25-$35. **St. James Theater,** 246 W. 44th (398-0280). 2 hrs. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $15-$30. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed.

at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

YOUR ARMS TOO SHORT TO BOX WITH GOD—Patti LaBelle and Al Green star in a revival of Vinnette Carroll's gospel musical, with music and lyrics by Alex Bradford and Micki Grant, based on the Book of St. Matthew. Wed.-Fri. at 8, Sat. at 2 & 8, Sun. at 3, Wed. at 2, $18-$32; thru 10/31. **Alvin Theater,** 250 W. 52nd St. (757-8646). 1 hr., 50 mins. All credit cards.

Off Broadway

BASEBALL WIVES—Grubb Graebner's play, with Lynn Goodwin, Marcella Lowery, and Carol Teitel, about three generations of women with baseball superstar husbands; directed by Gloria Maddox. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CHARLOTTE SWEET—Turn-of-the-century musical in which a soprano (Mara Beckerman) triumphs in the British music hall; libretto by Michael Colby; music by Gerald Jay Markoe; directed by Edward Stone with verve and apt attention to detail. Low-camp fun prevails. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Westside Arts,** 407 W. 43rd (541-8394).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Caroline Lagerfelt, Cynthia Harris, Nicolas Surovy, Ivar Brogger, Caroline Kava, John Pankow, and Michael Jeter; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Debra Mooney, Ann McDonough, Mary C. Wright, Charles Kimbrough, Nicolas Hormann; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. From 11/16, prices range from $12-$14. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Gurnman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Regge Life. A 1936 federal project interviewed former slaves, and these are their words and songs. **American Place,** 111 W. 46th (247-0393).

EDMOND—David Mamet's play, directed by Gregory Mosher, with Paul Butler, Joyce Hazard, Bruce Jarchow, Marge Kotlisky. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7; from 10/27. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Peter Evans and Christine Ebersole in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (239-4321).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square (downtown), 159 Bleecker St. (254-6330).**

GOOD NIGHT CHILDREN—J.B. Priestley's comedy about radio broadcasting; set in England in the 40s and depicting one day in the lives of 16 people involved in the operation of the Barsetshire Rural Radio Station; directed by Ken Bachtold. Thurs.-Sat. at 7:30; Sun. at 4; thru 10/31. **18th St. Playhouse,** 143 W. 18th St. (929-3567).

THE GUYS IN THE TRUCK—Howard Reifsnyder's comedy behind the scenes at TV sports broadcasting during a football game; directed by David Black. Wed.-Sat. at 8. Sat. at 2, Sun. at 3; $10; thru 11/20. **Sargent Theater,** 314 W. 54th (581-3359).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage Two,** 307 W. 26th (242-7800).

HOOTERS—Ted Tally's comedy about 'scoring' with women during a hectic Cape Cod weekend co-stars Polly Draper, Griffin Dunne, Susan Greenhill, and Paul McCrane; directed by David Heefner. Wed.-Sat. at 8, Sat. & Sun. at 3, Sun. also at 7. **Hudson Guild,** 441 W. 26th (760-9810).

LENNON—A musical play about the life of John L., conceived and written by Bob Eaton, with a cast of 9 nine and the songs of John Lennon and Paul McCartney. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20. **Entermedia Theater,** 189 Second Ave. (475-4191).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ● ●

PLENTY—Kate Nelligan and Edward Herrmann star in David Hare's play about England from WW2 days to present times. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14. **Public Theater,** 425 Lafayette St. (598-7150).

R.S.V.P.—A musical revue of contemporary life in New York by Rick Crom, with Glen Kelly, John Wyatt, Jeri Winbarg, John Fucillo, and Lianne Johnson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-14. **Theatre East,** 211 E. 60th (838-0177).

THE SHOWGIRL—Mary Soreanu stars in a new Yiddish musical, with English narration, about a cantor's daughter who wants to become a musical performer. Book by Samuel Steinberg; music and lyrics by Nellie Cassman; directed by Michael Greenstein. Wed., Thurs., Sat. & Sun. matinees and Wed., Thurs., Sat. & Sun. evenings; $11.50-$19.40. **Town Hall,** 123 W. 43rd (921-9442).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* From 11/2, prices range from $16-$18. **Westside Arts,** 407 W. 43rd (541-8394).●

SOME MEN NEED HELP—Treat Williams plays a young executive and Philip Bosco costars as a tough Italian stranger who mysteriously appears at his doorstep determined to change his life, in John Ford Noonan's play; directed by John Ferraro. Tues.-Fri. at 8, Wed. at 2, Sat. at 7 & 10, Sun. at 3; $16-$20. **47th St. Theater,** 304 W. 47th (757-5458).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$16. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

AMAS REPERTORY—*Louisiana Summer,* by Robert and Bradley Wexler, tells of two girls, one black, one white, growing up in the late 1940s South. Kimberly Mucci and Sonia Baily co-star; directed by Robert Stark. Thurs.-Sat. at 7:30, Sun. at 3; $6; 10/28-11/21. **AMAS Rep,**1 E 104th St.(369-8000).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REPERTORY—Pulitzer Prize-winning Lanford Wilson's latest play, *Angels Fall,* directed by Marshall Mason, deals with crises in the lives of travelers brought together in a mission in New Mexico by a nuclear accident. $15-$17.50; thru 11/28. **Circle Rep,** 99 7th Ave. So. (924-7100).

CSC REPERTORY—Goethe's complete work in two parts, directed by Christopher Martin. 10/26-31, *Faust* Parts One & Two. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $10-$12. **CSC Theater,** 136 E. 13th St. (677-4210).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *The Condemned of Altona,* in repertory for an open run. **Theatre,** 330 Bowery (677-0060).

EQUITY LIBRARY THEATER—*New Faces of 1952,* revival of the Leonard Sillman revue with words and music by Ronny Graham, Arthur Siegel, Sheldon Harnick, Michael Brown, June Carroll; directed by Joseph Patton. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 10/28-11/21. **ELT,** 103rd St. & Riverside Drive (663-2028).

JEWISH REPERTORY THEATRE—Revival of Arthur Miller's *After the Fall,* co-starring Martin Shakar and Robin Bartlett; directed by William Shroder. Tues.-Thurs. at 8, Sat. at 8, Sun. at 2 & 7; $8-$10. **Jewish Rep,** 344 E. 14th St. (674-7200).

MANHATTAN THEATRE CLUB—Downstage: Jane Martin's *Talking With,* directed by Jon Jory, consists of 11 short pieces, all thematically linked, and each performed by a different actress. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $20; thru 11/7. Upstage: Thru 11/14, Pamela Reed plays a schizophrenic poet in John Olive's *Standing On My Knees,* directed by Robert Falls. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15. **Theater Four,** 424 W. 55th (246-8545).

PHOENIX THEATER—Michael Hasting's *Two Fish in the Sky,* set in London, centering on a Jamaican (Cleavon Little) in his 30s who tries to outwit the bureaucracy; directed by Steven Robman. From 10/31. **St. Peter's Church,** 54th & Lexington (730-0791).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Donna Rosita, La Soltera,* Emilio Carballido's *Te Juro Juana, Que Tengo Ganas* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru November; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru October. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Sean O'Casey's *The Silver Tassle,* an antiwar tragicomedy about a soccer hero, paralyzed fighting in WW I who returns home to a town anxious to forget the war. Thurs.-Sun. at 8, Sun. at 4; $7; thru 11/14. **Soho Rep,** 19 Mercer St. (925-2588).

TRINITY THEATRE—A. R. Gurney's *Scenes From American Life;* Thurs.-Sat. at 8, Sat. at 3; $4; thru 11/13. Eugene O'Neill's *Ah, Wilderness;* Thurs.-Sat. at 8, Sat. at 3; $4; thru 10/31. **Trinity Lutheran Church,** 164 W. 100th St. (222-6641).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALADIN—Sixteen actors from ten countries, and a puppet, star in Elizabeth Swados's magical musical; directed by Francoise Grund; subtitled *The Three Travels of Aladin with the Magic Lamp.* Tues.-Sun. at 7:30; Sun. at 3; $10; thru 11/10. **La Mama,** 74A E. 4th St. (475-7710).

ALL THE PLEASURES PROVE: THE SONGS OF WILLIAM SHAKESPEARE—Conceived by Garald Lee Farnham and directed by James Maxson and Joyce O'Connor. 10/28-31, 11/2-7, at 8, Sundays at 3 & 7; $5. **Actors Outlet,** 120 W. 28th (260-1213).

THE BOY FRIEND—Revival of the musical spoof of the 1920s, by Sandy Wilson, directed and choreographed by Tom Briggs. With Jane Jensen, Richard Liedle, Kimberly Duff, Clay Guthrie. Thurs.-Sat. at 8, Sat. & Sun. at 2:30; $7, $8; 11/4-20. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

THE CAUCASIAN CHALK CIRCLE—Revival of the Bertolt Brecht lively comedy which states that doing good in the world is dangerous, if not impossible. 10/28, 29, 11/3-5 at 7:30; $4. **Barney Bldg. Theater,** 34 Stuyvesant St. (598-7077).

CELLO MARKS—Tom Labar's play, directed by Lee Paves. 10/27-30, 11/3-6, 10-13, 17-20, at 8; $4. **American Theater of Actors,** 314 W. 54th (581-3044).

THE CLOSED DOOR—Graham Reid's drama challenging conventional ideas of heroism and cowardise. Tues.-Sat. at 8, Sun. at 3; $6; thru 11/14. **Quaigh Theater,** 549 W. 52nd (221-9088).

DETAILS WITHOUT A MAP—Barbara Schneider's play about a suburban family whose son has committed a senseless murder. Tues.-Sat. at 8; Sat. at 2; $6; 10/26-11/13. **Theater Off Park,** 28 E. 35th (679-6283).

THE EARLY YEARS—Part One of the "Alexandriad" trilogy, retelling the life of Alexander the Great, written and directed by Yannis Simonides Wed.-Sat. at 8, Wed. & Sat. at 2; from 10/27. **Greek Theater,** 120 W. 28th (869-3530).

EAT THE CLOCK—Musical revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Thurs & Fri. at 8:30; Sat. at 10:30; $6; thru 11/30. **78th St Lab,** 236 W. 78th (595-0850).

EXQUISITE TORTURE—Charles Ludlam's comedy with Black-Eyed Susan, Ludlam, Everett Quinton and Edward McGowan. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 8. **Ridiculous Theater,** One Sheridan Sq. (691-2271).

THE FABULOUS FIFTIES—New musical revue sati rizing the TV and music worlds of the 50s; directed by Arthur Howard. Mon.-Sat. at 8; $4. **No Smoking Playhouse,** 354 W. 45th (944-9300).Closed.

FINDING DONIS ANNE—Hal Corley's play about a Georgia woman's search for her lost daughter; directed by Rebecca Guy. Thurs.-Sat. at 8, Sun. at 7; $8; 10/28-11/21. **Ark Theater,** 131 Spring St. (431-6285).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

THE FRANCES FARMER STORY—Sebastian Stuart's biographical play stars Elizabeth Hess; directed by John Albano. Thurs.-Mon. at 8, Sat. at 11 p.m. also, and Sun. at 3; $9. **Chareeva Theater,** 101 Fifth Ave. (924-2257).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

THE GIFT—A theatrical happening about Edwin and John Wilkes Booth, and what might have been, written by Neal Thompson; directed by Ari Kramer. Fri., Sat., & Mon. at 8, Sun. at 3; $5; thru 11/1. **Process Studio,** 257 Church St. (226-1124).

A HATFUL OF RAIN—Revival of the Michael Gazzo play, directed by Barbara Multer. 11/1, 2, 8, 9, 15, 16 at 8, 11/7 at 7; $4. **Jan Hus Theatre,** 351 E. 74th (549-6082).

HOORAY FOR PAUL—F.N. Asgarali's dramatic work, directed by Bruce Marr. Thurs.-Sat. at 7:30; Sun. at 2:30; $4; thru 10/31. **Shakespeare Studio,** 250 Third Ave. (724-2800).

IF THIS ISN'T LOVE—Two men meet in their teens and become lovers and remain so into their dotage; written by Sidney Morris; directed by Leslie Irons; starring Adam Caparell and Paul Malec. Wed.-Fri. at 8:30; Sat. at 7 & 10; Sun. at 4 & 8:30; $5. **Shandol Theater,** 137 W. 22nd (869-3981).

IT'S A JUNGLE OUT THERE—Oscar Brand stars in a musical to which he has written both music and lyrics together with Michael Zettler and Shelly Altman. Thurs. & Fri. at 8; from 11/4. **78th St. Lab,** 236 W. 78th (734-8406).

KINGS, KAFFIRS, AND KILLERS—Frank Oates's drama about a prisoner's last seven days on death row. Thurs.-Sun. at 8; $7.50. **Jiri Schubert Theater,** 500 42nd St. (736-0247).

LIFE WITH FATHER—Comedy by Howard Lindsay and Russell Crouse, directed by Donald Saddler, reminiscing about Clarence Day's father and family life in New York City during the 1880s. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/14. **West Side Y,** 5 W. 63rd (724-3080).

LOVE AFFAIRS AND WEDDING BELLS—Johann Nestroy's farce with songs, a classical comedy of errors by an Austrian writer which premiered in 1843 in Vienna; directed by Maurice Edwards. Thurs.-Sat. at 8, Sun. at 3; $6; 10/28-11/21. **Classic Theatre,** 114 W. 14th St. (242-3900).

LOVE IN THE DARK—Joel Gross's romantic comedy directed by Robert Bailey. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $4; from 10/28. **Actors & Directors,** 412 W. 42nd (279-4200).

LYSISTRATA—Aristophanes's tale of a battle of the sexes in Athens. Adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $7; 10/27-12/5. **Sidewalks Theater,** 44 Beaver St. (668-9074).

THE MARRIAGE CONTRACT—Ephraim Kishon's play ,in Yiddish, with music, revolving around the search for a religious marriage contract, which the in-laws of a groom-to-be have requested prior to the marriage of their daughter. $6-$10; from 10/30. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

NURSE JANE GOES TO HAWAII—Georgia Engel stars in Allan Stratton's bedroom farce about a naive author and her affair with a married man. Tues.-Sat. at 8, Sun. at 2 & 6:30; Wed. at 2:30; $9-$13; from 11/1. **Theater in the Park,** New York State Pavilion, Flushing Meadow/Corona Park (592-5700).

PAPER DOLL—Miranda McDermott's play about a woman playwright living in New York in the 60s; directed by Franklin Engel. Thru 10/31. Call theater for specifics. **New Media,** 203 E. 88th (860-8679).

PENELOPE—J. Radloff's comedy about a Broadway star of the 30s whose lovers all show up at her home on Christmas Eve; Joy Franz stars. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Perry St. Theater,** 31 Perry St. (944-9300).

PERSISTENCE AND PARADOX—Three one-acters: *The Persistence of Memory, Reversals,* and *The Paradox of Authorship,* all by Norman Rhodes. Wed.-Sat. at 8; 10/27-11/20. **Good Shepherd Faith Church,** 152 W. 66th (254-8583).

PIAF, A LOVE SONG—Musical based on the life, loves, and songs of the Little Sparrow, starring Dorothy Poste, directed by Jiri Schubert; by Jiri Schubert and Byron Ayanoglu. Fri. & Sat. at 10:30; $7.50; thru 11/2. Wed., Thurs. & Sun. at 8, Fri. & Sat. at 8 & 7:30; $15; from 11/3. 500 W. 42nd (736-0247).

A PLACE ON THE MAGDALENA FLATS—Preston Jones's play about conflict between two brothers; directed by Jon Teta. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/14. **Alvina Krause Theater,** 306 W. 38th (564-3293).

PORTRAIT OF A MAN—Robert Elson is featured in his own compilation of the works of many world-famous writers, poets, and musicians, celebrating the stages of a man's life. Wed.-Sat. at 8, Sun. at 3; $4; thru 11/7. **American Renaissance,** 112 Charlton St. (29-4718).

A PRELUDE TO HAMLET—Samuel Sussman's play, directed by Walter Kotrba, is involved with politics and murder during the period preceding Shakespeare's *Hamlet.* Call theater for specifics. From 10/28. **No Smoking Playhouse,** 354 W. 45th St. (582-7862).

THE RIGHTEOUS ARE BOLD—Frank Carney's play about a bold priest who meets the devil in mortal combat to save a girl's soul (in County Mayo); directed by Patrick King. 11/4-7, 11-14, 18-21. Evenings at 8, Sun. at 3; $8. **Shakespeare Studio,** 250 Third Ave. (543-7816).

ROCKAWAY—Orson Bean stars in a comedy by John Patrick Shanley which takes place during the late 50s; directed by June Stein. Thurs.-Sat. at 8, Sun. at 3, Mon. at 7:30; $8; thru 10/31. **Vineyard Theater,** 309 E. 26th (683-0969).

A RUSSIAN LOVE STORY—Music drama by Leonid Zorin, directed by Iosif Kopytman, based on true facts, starring Lana Anik and Ralph Wakefield. Wed.-Sun. at 8, Sat. & Sun. at 3; $6-$8; thru 11/28. **Newfoundland Theater,** 6 W. 18th St. (927-6812).

SHULAMITH—Peisach Burstein in Abraham Goldfaden's 1882 operetta, with Zoya Amen and Ino Topor; directed by Ben Bonus. In Yiddish, with English narration (at each seat). Sat. at 8:30, Sun. at 2 & 5:30; $10-$16. **Norman Thomas Theater,** 33rd & Park Ave. (686-3536).

SOME RAIN—James Edward Luczak's drama about a middle-aged waitress and her chance encounter with a young director; directed by Dale Rose. Thurs.-Sat. at 8, Sun. at 4; 10/28-11/21. **Lion Theater,** 422 W. 42nd (279-4200).

THE TENTH MAN—Revival of Paddy Chayefsky's drama; directed by Dan Held. Based on the legendary Yiddish classic, the work is about the search for a man to complete the exorcism of a dybbuk. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; thru 10/31. **92nd St. Y,** Lexington & 92nd (427-6000)

THREE LOST PLAYS OF EUGENE O'NEILL—*The Wife for a Life, The Movie Man,* and *The Web,* all written in 1913. 11/4-20; $6. **Playhouse 46,** 423 W. 46th (391-1072).

THE TRUTH—Warren Burton and Francesca James star in Clyde Fitch's 1906 comedy about a meddling high society woman who when she tells the truth does so only by accident; directed by James Gordon-Williams. Wed.-Sun. at 8, Sat. & Sun. at 2; $6; 11/3-21. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

THE TWO-CHARACTER PLAY—Tennessee Williams's play concerns two actors on tour, a brother and a sister who find themselves deserted by their troupe in an unknown state; Austin Pendleton and Barbara Eda-Young star; directed by Tom Brennan. Thurs.-Sat. at 8, Sun. at 7; $8. **Open Space Theater,** 133 Second Ave. (254-8630).

TWO PROPOSALS AND A PSALM—Chekhov's *The Proposal, The Marriage Proposal,* and *The Solomon Fragment,* directed by Norma Taffel. Fri.-Sun. at 8:30; $5; thru 11/28. **Common Ground,** 29 Wooster St. (924-0077).

UNDERCURRENTS—Four one-acters: Robert Patrick's *Cornered;* William Inge's *The Boy in the Basement;* Lanford Wilson's *Home Free,* and Tad Mosel's *Impromptu.* Fri. & Sat. at 8, Sun. at 3; $6; thru 10/30. **Open Gate Theater,** 401 E. 29th (683-0198).

UPSTARTS—Neil Donnelly's comedy about a confused and frustrated contemporary man; directed by Mike Houlihan. Fri. & Sat. at 8, Sun. at 3; $5; from 10/28. **Irish Arts Center,** 553 W. 51st (757-3318).

WHO DO YOU THINK YOU ARE, MARILYN MONROE?—One-woman show, performed by A'lexa Abercrombia, directed by Ken Cook. Based on the actress's life. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $8, $10. **Actors Playhouse,** 100 Seventh Ave. So. (944-9300).

THE WORKROOM—*(L'Atelier)* Jean-Claude Grumberg's play set in a sweatshop in post-WW II France; directed by Aaron Levin. Wed.-Fri. at 8, Sat. at 7 & 10:30, Sun. at 3; from 10/29. **South St. Theater,** 424 W. 42nd (279-4200).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ELLA BERGMANN-MICHEL/THEODORE ROSZAK—Drawings and collages from the 20's and 30's/Sculpture based on machine forms from the 30s. Thru 10/30. Zabriskie, 29 W. 57th (832-9034).

RICHARD CARBONI—Collages on paper, canvas, wood panels, thru 11/20. Getler/Pall, 50 W. 57th (581-2724).

BERNARD CHAET—Still life and landscape watercolors/Avery, Demuth, Stella, Zorach. Thru 11/13. Pearl, 38 E. 57th (838-6310).

JOSE LUIS CUEVAS—Alienated figures in gouache and ink drawings, thru 11/6. del Re, 41 E. 57th (688-1843).

MICHAEL DAVID—Relief-like wax and pigment on wood using political symbols, thru 11/13. Hamilton, 20 W. 57th (765-5915).

CAROL KREEGER DAVIDSON—Interrelated sculpture and drawings, thru 11/4. Dintenfass, 50 W. 57th (581-2268).

ELAINE DE KOONING—"Bacchus Series," paintings and drawings, thru 11/6. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

MARTHA DIAMOND—The urban landscape, thru 10/30. Alexander, 20 W. 57th (757-3721).

BRUCE DORFMAN—"Placefields," 10/26-11/20. Arras, 20 W. 57th (421-1177).

LAUREN EWING/STEVE WOOD—Prison-like environments/Apocalyptic abstract sculpture. Thru 10/30. Baskerville-Watson, 24 W. 57th (582-0058).

JOHN FERREN(1905-1970)—Subtle grid-based abstractions from the 30's, 10/30-11/24. Sachs, 20 W. 57th (421-8686).

JEDD GARET/LEE QUINONES—Five-color lithos of single figures/Graffiti in paint and constructions. Thru 11/6. Gladstone, 41 W. 57th (758-6765).

NANCY HAGIN—Objects in her studio, thru 11/10. Fischbach, 29 W. 57th (759-2345).

RICHARD KALINA/STEPHANIE KIRSCHEN-COLE—Paintings/Recent collages. Thru 11/3. deNagy, 29 W. 57th (421-3780).

STEVE KEISTER—New works, thru 11/13. BlumHelman, 20 W. 57th (245-2888).

KAETHE KOLLWITZ(1867-1945)—Powerful drawings and graphics by this expressionist, some with socio-economic themes, thru 11/6. Galerie St. Etienne, 24 W. 57th (245-6734).

WILLIAM KORTLANDER—Painterly Ohio landscapes, thru 10/30. Haber Theodore, 29 W. 57th (752-3338).

BRICE MARDEN—Marble fragments painted in oils, post, and lintel format scenes, 10/27-11/27. Pace, 32 E. 57th (421-3292).

JOHN MARIN—Five decades of the sea in oils and watercolors, thru 11/19. Kennedy, 40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30.

JOHN MCLAUGHLIN—Purist abstractions done in California from 1951 to 1974, thru 10/30. Emmerich, 41 E. 57th (752-0124).

REUBEN NAKIAN—Bronzes of nymphs and goats, satyrs, dolphins, thru 11/3. Marlborough, 40 W. 57th (541-4900).

PHILIP PAVIA—Imaginary portraits made with airwaves and signs, thru 11/13. Protetch, 37 W. 57th (838-7436).

JOEL PERLMAN—Polished and painted steel sculpture, thru 10/30. Emmerich, 41 E. 57th (752-0124).

LINCOLN PERRY—Multi-figure compositions including beach scenes, thru 10/29. Tatistcheff, 38 E. 57th (888-1599).

LEON POLK SMITH—Paintings from 1945 to 1950/Recent paintings.Thru 10/30. Washburn, 42 E. 57th (753-0546)/113 Greene.

PETER SOLOW—Paintings and drawings, thru 11/20. Touchstone, 29 W. 57th (826-6111).

PAUL VAN HOEYDONK—Recent collage drawings of New York, and sculpture, thru 10/28. Deutsch, 20 W. 57th (765-4722).

URSULA VON RYDINGSVARD—A room installation using wood sculpture, thru 11/13. Esman, 29 W. 57th (421-9490).

RON WOLFSON—Landscapes, thru 10/30. Images, 11 E. 57th (838-8640).

Madison Avenue and Vicinity

HORST ANTES—Recent cryptic paintings, 10/26-11/26. Lefebre, 47 E. 77th (744-3340).

TONY BECHARA—Recent paintings, 10/26-11/14. Arman, 817 Madison (570-2700).

DENNIS CLIVE/WOODY GWYN—Recent ceramic sculpture/Western landscapes. Thru 10/30. Stone, 48 E. 86th (988-6870).

NICHOLAS DE GRANDMAISON—Portraits of Canadian Indians in pastel and oils, thru 10/30. ACA, 25 E. 73rd (861-5533).

JULES FEIFFER—Drawings by this cartoonist, thru 10/30. Forum, 1018 Madison (772-7666).

EDWARD GOREY—Illustrations for T.S. Eliot's *Book of Practical Cats,* thru 10/30. Gotham Book Mart, 41 W. 47th (719-4448).

NANCY GRAVES—New polychrome bronzes, thru 11/11. Knoedler, 19 E. 70th (794-0550).

DOUGLAS HIGGINS—Collage/drawings and four large-scale works on canvas done in Rome last year, thru 11/6. Siegel, 29 E. 73rd (288-9200).

HANS HINTERREITER—Studied abstraction in tempera and acrylic, thru 11/6. Ericson, 23 E. 74th (737-6155).

HECTOR HOREAU (1801-1872)—Pen and ink and watercolor drawings by this 19th century French architect, thru 11/27. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

ELLSWORTH KELLY/FRANK STELLA—Eleven new painted metal wall reliefs, thru 11/6/Swan engravings, thru 11/18. Castelli, 4 E. 77th (288-3202)/43 W. 61st (245-0673).

LEE KRASNER—Large intensely colored abstractions from the 50's, 10/26-11/20. Miller, 724 Fifth (246-1625).

ABBY LEIGH—Delicate watercolors of windows, mushrooms, thru 11/20. Adler, 21 E. 67th (249-2450).

LOUIS LOZOWICK—Precisionist lithos from the 20's to 1973, 11/1-24. AAA, 663 Fifth (755-4211).

HELEN LUNDEBERG—Abstracted realism from 1935 to 1980, thru 12/4. Graham, 1014 Madison (535-5767).

ALAN MAGEE—Maine beach pebbles and trompe l'oeil drawings of postcards, thru 11/6. Staempfli, 47 E. 77th (535-1919).

HENRI MATISSE—Drawings and several paintings from the 20's to the 40's, thru 11/6. Waddington, 1044 Madison (861-0600).

CLAUDE MONET—Paintings and drawings by this major impressionist, 10/29-11/20. Beadleston, 60 E. 91st (348-7234). Mon.-Fri. 9:30-5:30, Sat. 12-5:30.

DARIO MORALES—Sculpture, realist paintings, pastels, thru 12/31. Aberbach, 988 Madison (988-1100).

REUBEN NAKIAN—Early drawings and lithos, thru 11/6. Rolly-Michaux, 943 Madison (535-1460).

JOE NEILL—Installations of suspended multiple hemisphere, thru 11/13. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

RICHARD NICKSIC—Cats, tanks, toys, clowns in sculpture, furniture, paintings, thru 11/26. Arsenal, 64th off Fifth in Central Park (360-8141).

HELEN OJI/STAN SINGLETON—Movement around a beehive, an octopus in thick, imbedded paint/Violence in raw scenes. Thru 10/30. Knowlton, 19 E. 71st (794-9700).

DOROTHEA ROCKBURNE—"Angel" watercolors, thru 11/27, Fourcade, 36 E. 75th (535-3980).

RALPH ROSENBORG—Early abstractions from 1938 to 1947, thru 10/30. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

FRITZ SCHOLDER—Suggestively erotic "dreams" and portraits of the Empire State Building, thru 11/20. ACA, 21 E. 67th (628-2440).

MARK TANSEY—Figures engaged in mysterious activities, thru 11/18. Borgenicht, 724 Fifth (247-2111).

VLAVIANOS—Sculpture, thru 11/8. Kouros, 831 Madison (879-5454)

MAX WEBER—Paintings concurrent with the retrospective at The Jewish Museum, thru 11/4. Forum, 1018 Madison (772-7666).

ALBERT YORK—45 oils from 1963 to now, thru 11/6. Davis & Langdale, 746 Madison (861-2811).

SoHo

PETER ALEXANDER/BENNO FRIEDMAN—Sequins, glitter, cord, and paint on black velvet/Photos with drawings and notations. Thru 10/30. Cowles, 420 W. Broadway (925-3500).

LYNDA BENGLIS—Variegated metal wall pieces/Anderson, Branca, Jones. 10/30-11/27. Cooper, 155 Wooster (674-0766).

SALLIE BENTON—The artist's mother in oils, thru 11/10. First Street, 386 W. Broadway (226-9011).

ROBERT BRACZYK—Abstracted figures in bronze, plaster, thru 11/10. Prince Street, 121 Wooster (226-9402). Tues.-Sun. 12-6.

MIRIAM BROFSKY—Landscape and figure drawings using human hair, thru 10/28. Eno, 101 Wooster (226-5342).

MICHAEL BUTHE/ROBERT KUSHNER—Myths and fetishes in mixed-media and assemblage/Acrylic and mixed-media on paper and fabric. Thru 11/3. Solomon, 392 W. Broadway (925-1900).

LYNN CURLEE—Ten years of painting, 10/26-11/13. Henoch, 80 Wooster (966-0303).

JIMMY DE SANA—Paintings, drawings, color photos, thru 10/30. Stefanotti, 150 Greene (431-3393).

LIN EMERY—Bronze and aluminum kinetic sculpture, thru 10/30. Hutchinson, 138 Greene (966-3066).

ERTÉ/BERNARD MODESTE—Sculpture and serigraphs, "The Zodiac"/Expressionistic oils.Thru 10/31. Dyansen, 122 Spring (226-3384).

PAUL FINDLAY—Dripped and streaked acrylics, thru 11/17. Jeda, 164 Mercer (226-7904).

SUELLEN GLASHAUSSER—"Paper Shadows," large translucent paper drawings, 10/30-11/18. Eno, 101 Wooster (226-5342).

ROBERT GNIEWEK/JOHN HOFFER—Realist Mexican nights/"Lost Island." Thru 10/30. Semaphore, 462 W. Broadway (228-7990).

JUDITH GODWIN—Works, thru 10/30. Ingber, 460 W. Broadway (674-0101).

ODED HALAHMY/FRANK ROTH—Large painted bronze abstractions/Abstractions. Thru 10/30. Meisel, 141 Prince (667-1340).

KEITH HARING—Graffiti murals, thru 11/13. Shafrazi, 163 Mercer (925-8732).

MICHAEL HAYES/RODNEY WHITE—Beauty and horror in oils, drawings, and collages/Recent chalk drawings and mixed-media constructions. Thru 11/7. Atlantic, 458 W. Broadway (858-1408).

MARGO HERR/JERILEA ZEMPEL—An unopened vertical blossom/Painted wooden sculpture. Thru 11/6. 55 Mercer Artists, 55 Mercer (226-8513).

ERIKA KAHN—Opulent handmade paper collages, 10/28-11/27. Starkman, 465 W. Broadway (228-3047). Wed.-Sat. 12-5, Sun. 1-6.

KOMAR & MELAMID—Biting satires of Soviet repression using Stalin and Lenin in anachronistic settings, thru 10/30. Feldman, 31 Mercer (226-3232).

KAREN LEWIS/ROSA SILVERMAN—Portraits/Roads on torn canvas. Thru 11/7. Pindar, 127 Greene (533-4881).

JACK PIETER—Abstract paper sculpture, thru 11/7. Jack, 138 Prince (966-4235).

LILIANA PORTER—Multiple level still lifes, thru 10/30. Toll, 146 Greene (431-1788).

LORNA RITZ—Abstractions and small drawings of Vermont, thru 11/10. Blue Mountain, 121 Wooster (226-9543).

RODOLPHE ROUSSEAU—Naive Parisian scenes, thru 11/14. Galerie Naifs et Primitifs, 172 Prince (925-0918).

PAUL SARKISIAN—Large trompe l'oeil paintings, thru 11/6. Hoffman, 429 W. Broadway (966-6676).

JULIAN SCHNABEL—Flat wood structures of fractured plates, figurative elements, thru 10/30. Boone, 420 W. Broadway (966-2114).

GEORGE SCHULMAN/NOLA ZIRIN—Powdered pigment over newspaper collage/Oil, pastel, ink, and metalic oil stick.Thru 11/3. Inroads, 150 Mercer (226-6622).

BARBARA THOMAS—Color washes, thru 11/4. Rosenberg, 115 Wooster (431-4838) Wed.-Sat. 1-6.

DAVID TRUE—The deer and the satyr in symbolic narratives, thru 11/6. Thorp, 419 W. Broadway (431-6880).

JOS AND ANNE MARIE VAN RAVENSTEIN—Recent paintings and drawings by both, thru 11/7. Central Falls, 478 W. Broadway (533-9481).

FRANK YOUNG—Expressionist "figures of mystery," thru 11/13. Bromm, 90 W. Broadway (732-6196).

KES ZAPKUS—Political issues in large paintings, thru 10/30. Weber, 142 Greene (966-6115).

Other

JOHN CHAMBERLAIN—Sculpture, thru 10/31. Dia Art Foundation, 67 Vestry (925-9009).

GREGORY CRANE—Interiors and landscapes, thru 10/31. Gallery 120, 120 Lafayette (925-4954).

PEGGY DIGGS—An installation of printed words on simple objects, thru 11/6. Franklin Furnace, 112 Franklin (925-4671).

CHRIS GRIFFIN—"Ruminations," thru 10/31. Windows on White, 62 White (269-0320).

MARY GRIGORIADIS—New paintings and drawings, thru 11/6. A.I.R., 63 Crosby (966-0799).

MEL PEKARSKY—Oversized landscapes on unstretched canvas, thru 10/30. Einstein, 243 E. 82nd (628-8782).

MARGOT ROBINSON—Abstractions of changing forms, thru 11/7. Noho, 542 LaGuardia Pl. (473-9619).

DAVID RUSSELL—Sophie's erotic dream book, thru 11/30. Erotics, 316 Fifth (594-2708). Mon.-Fri. 11-4:40.

TED STAMM—Black-and-white shaped canvases, thru 10/30. Bouckaert, 100 Hudson (925-6239).

STOW WENGENROTH—Drawings, watercolors, lithos from 1931 to 1978, thru 11/14. Ryan, 452 Columbus Avenue (799-2304).

GROUP SHOWS

57th Street

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Escher, Klinger, Tissot, thru 10/30.

HEIDENBERG—50 W. 57th (586-3808). Drawings, pastels, and watercolors by Bonnard, Denis, Pissarro, thru 11/19.

JANIS—110 W. 57th (586-0110). Figural expressionism by Pollock, Gorky, Guston, Johns, Morley, Rivers, Schnabel, Salle, thru 10/30.

KAHAN—48 E. 57th (355-5110). Gestures in African Art, thru 10/30.

ROSENBERG—20 W. 57th (757-2700). Prints by Barnet, Dash, Flack, Gwathmey, thru 11/6.

SUMERS—50 W. 57th (541-8334). Line by Klee, Matisse, Nadelman, Pascin, thru 11/6.

ZABRISKIE—29 W. 57th (832-9034). Three sculptors: Frank, Stankiewicz, Zorach and three photographers: Callahan, Friedlander, Strand, thru 10/30.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). Prints by the 14th Street School, Bishop, Marsh, Miller, thru 10/30.

ACA—25 E. 73rd (861-5533). Contemporary Hopi pottery by Qoyawayma, thru 11/3.

ACQUAVELLA—18 E. 79th (734-6300). Mon.-Sat. 10-5. Klee, Degas, Gauguin, Seurat, all works on paper, thru 11/24.

CARUS—872 Madison (879-4660). Bauhaus collages and related works by Kandinsky, Moholy, Nagy, Schwitters, thru 12/21.

COLNAGHI—26 E. 80th (772-2266). Mon.-Sat. 10-6. Cinquecento and Italianate Old Master paintings, thru 11/6.

ELKON—1063 Madison (535-3940). Balthus, Baziotes, Clader, Dubuffet, thru 11/11.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30, Sat. 11-6. Newspaper comic art including a doodle sheet by Ronald Reagan, thru 11/6.

HIRSCHL & ADLER—21 E. 70th (535-8810). 18th and early 19th century British paintings, thru 11/6.

LABOETIE—9 E. 82nd (535-4865). Collages and reliefs from 1910 to 1945 by Constructivists Gabo, Lissitsky; Surrealists Arp, Ernst, others, thru 12/31.

MERRIN—724 Fifth (757-2884). Small sculpture from Anatolia, c. 3000B.C., thru 11/20.

NOORTMAN AND BROD—1020 Madison (772-3370). David Teniers and Adriaen Brouwer, masters of 17th century Dutch genre, thru 10/30.

ODYSSIA—730 Fifth (541-7520). Balthus, Morandi, Schiele, Steinberg, thru 10/30.

RIZZOLI—712 Fifth (397-3712). Illustrations by Alcorn, Cober, Forbes, Giusti, Peak, thru 11/2.

RONIN—605 Madison (688-0188). Japanese woodblock prints of "Women of the Nightless City" and Netsuke from 17th through 20th centuries, thru 11/13.

SPANIERMAN—50 E. 78th (879-7085). 19th and early 20th century American Impressionists, thru 11/30.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. Rockefeller Center: The First 50 Years, thru 10/30.

Soho

CASTELLI—420 W. Broadway (431-5160) and 142 Greene. Architectural drawings and models from Skowhegan School and large new paintings by Rosenquist, thru 11/6.

COOPER—155 Wooster (674-0766). Sculptors drawings, thru 10/30.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. til 8. Thirteen emerging artists working on paper, thru 11/6.

EDWARDS—152 Wooster (777-4207). Bastian, Nesbitt, Vonnegut, Zorach, thru 10/28.

14 SCULPTORS—164 Mercer (966-5790). Wood by Cyprys, Olejarz, Reinhart, thru 11/6.

GREENE SPACE—105 Greene (929-6688). Imagination and color by Nolan, Shatz, Strome, thru 11/12.

JORDAN-VOLPE—457 W. Broadway (533-3900). The American Renaissance, 1876 to 1917, thru 12/4.

MARINO—489 Broome (431-7888). Water by Alpert, Cole, Kellard, Romano, thru 10/30.

SOHO CENTER—114 Prince (226-1995). Adam, Coleman, Laster, and Palmer, thru 10/30.

SOHO 20—469 Broome (729-9146). Tues.-Sun. 12-6. Members, all women/The symbolic by Lerman, O'Beil, Plotkin, and Trieff. Thru 11/10.

VISUAL ARTS—137 Wooster (598-0221). Day, Gallart, Hoffer, Rocherolle, thru 11/14.

WARD-NASSE—178 Prince (925-6951). Nature abstractions by Berman, mask paintings by Maciel, welded-steel and fiber by Karasin, 10/30-11/18.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). The heroic in African art, thru 10/30.

ARTISTS SPACE—105 Hudson (226-3970). Selections from unaffiliated artists Ballou, Knowlton, Mascatello, Rumm, thru 10/30.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Elementary school children and artists interacting on art projects, thru 11/5.

KABER—900 First (308-2040). Surrealism by Andrea and Ibsen plus bronze abstractions by Meyer, thru 11/15.

PELLICONE—47 Bond (475-3899). Allegories by Nace, mystical human forms by Rosen, landscapes by Toglia, masks by Torlen, thru 11/13.

SPACED—165 W. 72nd (787-6350). East Side, West Side in drawings, prints, and photos of New York City for 100 years, thru 12/4.

Photography

YURA ADAMS—A hand-colored photo installation, thru 11/13. Foto, 492 Broome (925-5612). Wed.-Sat. 1-6.

SANDRA BAKER—Dream-like moments, thru 11/13. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

BRASSAI—"The Artists In My Life," thru 10/30. Marlborough, 40 W. 57th (541-4900). Mon.-Fri. 10-5:30, Sat. 10-5.

RUTH COX/IRV GOODNOFF—Halloween in L.A., thru 11/15. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

EDWARD S. CURTIS/MICHAEL DI BIASE—Vintage prints of the North American Indian/Spiritual symbols in the everyday. Thru 11/13. Ledel, 168 Mercer (966-7659).

BRUCE DAVIDSON/MICHA BAR-AM—New York subways and riders in color/Israel, 1956 to 1982. Thru 11/14. International Center of Photography, 1130 Fifth (860-1777). Tues.-Thurs. 12-8p.m., Fri.-Sun. 12-6.

MIKE DISFARMER—Heber Springs, Arkansas in the 40's thru 11/13. Staley Wise, 111 Wooster (431-7292).

JIM DOW—Panoramic views of 26 major league baseball stadiums/Six artists using photographic tech-

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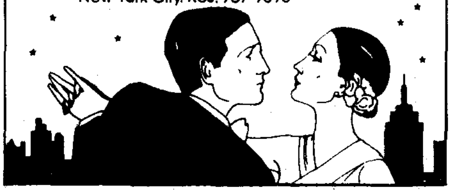

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niques, thru 11/27. Freidus, 158 Lafayette (925-0113).

CARIN DRECHSLER-MARX—The Bowery, thru 11/13. Goethe House, 1014 Fifth (744-8310).

JAROMIR FUNKE (1890-1945)—A retrospective of this Czech photographer, 10/26-12/11. Prakapas, 19 E. 71st (737-6066). Tues. 12-8p.m., Wed.-Sat. 12-6.

BARRY GERSON—3-D photographic works, thru 10/29. Urdang, 23 E. 74th (288-7004).

LENORE GOLDBERG—A woman's journal, thru 10/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8p.m., Fri.-Sat. 3-10p.m.

JERRY GORDON—Swimmers, thru 11/13. Samuel, 795 Broadway (477-3839). Wed.-Sat. 11-6.

JACK LEIGH—Oystering, thru 11/4. Photo Center, NYU, 721 Broadway (598-3939).

JOEL D. LEVINSON—California flea markets from 1975 to 1977, thru 11/7. OK Harris, 383 W. Broadway (431-3600).

CHARLES R. MONIZ—People in limousines, thru 11/7. Caulfield, 160 Ninth Avenue. Tues.-Sun. 1-6.

SUSAN PHILLIPS—Stone abstractions, the English countryside, thru 10/31. Educational Alliance, 197 E. Broadway (475-6200). Sun.-Thurs. 10-10p.m., Fri. 9-5.

RENATE PONSOLD—Portraits of contemporary artists, thru 11/15. CDS, 13 E. 75th (772-9555). Mon.-Sat. 10-6.

ROSAMOND PURCELL—Polaroid prints and the constructions used in the images, thru 11/26. Pfeifer, 825 Madison (737-2055).

MEL ROSENTHAL—Portrait of a courageous village in Puerto Rico, thru 11/8. Taller Latinoamericano, 19 W. 21st (255-7155).

BEATRIZ SCHILLER—Signs of patriotism in the U.S., thru 11/15. St. John the Divine, 1047 Amsterdam (678-6900).

CINDY SHERMAN—New color studies, thru 11/13. Metro Pictures, 169 Mercer (925-8335).

AARON SISKIND—Harlem from 1932 to 1940, thru 10/31. Midtown-Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4.

JERRY N. UELSMANN—His recreated, surreal world in a retrospective, 10/27-12/4. Witkin, 41 E. 57th (355-1461).

MISAKO URYU—The opera and the ballet, thru 10/31. Nikon House, 620 Fifth (586-3907).

WOLF—30 W. 57th (586-8432). Mon.-Sat. 10-6. Photos and paint by Kosuth, Nauman, Rauschenberg, Warhol, thru 11/13.

EVE MUFFIN WOOD—Magnified ordinary objects by this fifteen year old, thru 10/30. Images, 11 E. 57th (838-8640).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. *Stout Hall of Asian Peoples;* 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Confiscated! Rare and Bizarre Items Contribute to Animals' Extinction; thru 10/31... Native North American Home Life: Changing Images.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Jan... Masterworks from the Collection; thru 11/14... The Genius of Charles James; thru 1/16.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/2... Lace; thru 11/7... Scandinavian Modern 1880-1980; thru 1/2.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Northern Visions: Scandinavia Today; thru 11/7... Jan Matulka: Recent Acquisitions, thru 11/14.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue. (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. Israel in Antiquity... The Jews in the Age of Rembrandt; thru 12/5... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870... Max Weber: American Modern; thru 1/16.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Cimabue Cross From Santa Croce in Florence; thru 11/10... Hendrik Goltzius and His Circle; thru 11/21... The Celestial Pen: Islamic Calligraphy; thru 2/27... Recent Acquisitions in Indian and Southeast Asian Art; thru Feb... The Search for Alexander; 10/27-1/2.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Fifteenth-Century Art of the Netherlands; thru 11/7... *Icelandic Sagas, Eddas, and Art;* thru 11/14.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Gilded Age in Paper; thru 2/6... The Bowery: Portrait of a Changing Street; thru 1/23... The House of Worth: The Gilded Age in New York 1860-1918; thru 5/15. **Theatre Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, *children and seniors $1; Tues. pay as you wish.* Selections from the Permanent Collection; thru '83... The Work of Atget: The Art of Old Paris; thru 1/4.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Oom Pah Pah: The Great American Band; thru 11/7... A Collector's Sampler: Library Accessions 1980-1982; thru 11/28... The Birth of New York: Nieuw Amsterdam 1624-1664; thru Dec.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28... Paul Strand: *Range of Expression,* The Years 1914-1976; thru 1/16... Rockwell Kent: A Centennial Tribute; thru Nov... Ad-Vantages: A History of America's Taste Makers; thru 11/15... Islands on Paper; thru Nov. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. The World of "Dark Crystal"; thru 11/6... Behind the Scenes: Theatre Art of Karl Amend; thru 2/ 11.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Block Prints; thru 11/7... Milton Avery Retrospective; thru 12/5... Joel Shapiro; thru 1/2.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000) 10/25 at 2, 10/26 at 10 & 2: Fine Judaica, English and Continental Silver, Objects of Vertu, Russian Works of Art, and Watches. On view from 10/20. 10/26 following previous sale: The Morgan Collection Highly Important English and Continental Silver and Objects of Vertu. On view from 10/20. 10/27 a 10 & 2: 19th Century European Paintings. On view from 10/21. **East,** 219 E. 67th St. (570-4141). 10/2 at 10: American Furniture, Paintings, Decorative Objects, and Rugs. On view from 10/22. 10/26 at 1C 19th and 20th Century Paintings, Drawings, an Watercolors. On view from 10/23.

DOYLE—175 E. 87th St. (427-2730). 10/27 at 10: B order of the Provident Loan Society: Jewelry, Wa ches, Silverware, Numismatics, and Philatelics. O view from 10/23.

PHILLIPS—406 E. 79th St. (570-4830). 10/28 at 1 Fine Silver, Objects of Vertu, and Russian Works c Art. On view from 10/23. 10/29 at 10: Europea Paintings. On view from 10/23.

SOTHEBY PARKE BERNET—York Ave. Gallerie at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 10/27 a 10:15 & 2: English and Continental Silver. On vie from 10/23. 10/28 at 10:15 & 2: Sotheby's Arcad Auctions: Silver and Americana. On view from 10 23. 10/28 at 10:15 & 2: Important 19th Century Euro pean Paintings. On view from 10/22. 10/28 follow ing previous sale: Turner. On view from 10/22. 10 29 at 2, 10/30 at 10:15: Victorian International. O view from 10/23. 10/30 at 2: Fine Oriental Rugs an Carpets. On view from 10/23.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St, (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, October 25

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—With Charles Wadsworth, Walter Trampler, Leslie Parnas, James Buswell, others. Handel's Concerto No. 3 for Organ, Two Oboes, Strings, and Continuo, Op. 4111; Mozart's Quartet in G for Flute and Strings, K. 285a; Menotti's *Nocturne;* Schubert's Octet in F, Op. 166, D. 803. Alice Tully Hall at 7:30. $12.

THEODORE SCHOEN, bass clarinet and saxophone/**DANIEL DRUCKMAN,** percussionist, others. Carnegie Recital Hall at 8.

VIRGINA LUM, pianist (New York recital debut). Haydn, Prokofiev, Bach, Ho (world premiere). Merkin Concert Hall at 8. $7.

JUDITH NORELL, harpsichordist. Bach, D. Scarlatti. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ROBERT FLEISCHER, violinist. Bruno Walter Auditorium at Lincoln Center, at 4. Free.

PAUL-MARTIN MAKI, organist. Tournemire, Bach, Hindemith, Vierne, Duruflé. Church of the Epiphany, York Ave. at 75th St., at 8:30. $5.

ADAMENT LYRIC TRIO—Clarinet, voice, and piano. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

JULIUS GROSSMAN ORCHESTRA, with cellist Carole Whitney. Tchaikovsky, Mozart, Beethoven, Bloch. Menorah Day Center, 871 Bushwick Ave., Brooklyn, at 2. Free.

Tuesday, October 26

GROUP FOR CONTEMPORARY MUSIC, Harvey Sollberger conductor and flutist; Charles Wuorinen conductor and pianist; several other artists, in performance to honor 70th birthday of composer Conlon Nancarrow. Nancarrow's String Quartet and *Study* No. 41 (N.Y. premieres); Cowell's *Pulse* and *Osinato Pianissimo;* Sessions's String Quartet No. 1; Varèse's Ionisation. 92nd St. Y at 8. $4-$7.

CHAMBER MUSIC SOCIETY—See 10/25.

WENDY YOUNG, harpsichordist (N.Y. recital debut). C.P.E. Bach. Chambonnières, D. Scarlatti, J.S. Bach. Merkin Concert Hall at 8. $6.

NORTHEASTERN ARTS ENSEMBLE—Music from the Italian classical period. Symphony Space at 8. $3.

UNIVERSAL JAZZ COALITION'S DISCOVERIES—With Jamil Nasser, Harold Mabern, Frank Gant, and Sheila Jordan. Jazz Gallery, 55 W. 19th St., at 7:30. $3.

DUANE HULBERT, pianist. Shostakovich, Haydn, Franck, Glazunov. Holy Trinity Lutheran Church, CPW at 65th St., at 8. $4.

MANNES ORCHESTRA, Sidney Harth conductor-violinist; violinists Hiroko Jayima, Guy Lumia, Sanford Allen. Bach's Third Orchestra Suite in D; Debussy's Nocturnes for Orchestra; Tchaikovsky's *Capriccio Italien;* Maurer's Concerto for Four Violins. Hunter College Assembly Hall, Park Ave. at 68th St. (737-0700), at 8. Free.

BENITA VALENTE, soprano. Trinity Church, Broadway at Wall St., at 12:45. Free.

ANTHONY DAVIS, pianist. Roulette, 228 W. Broadway (431-1022), at 9. $4.

UNIVERSAL ENSEMBLE—Percussionist jazz. Bruno Walter Auditorium at Lincoln Center, at 4. Free.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. $3.

BROOKLYN HEIGHTS SYMPHONY ORCHESTRA, Harry Fuchs conductor; soprano Virginia Bitar-Lindle, pianist Meg Vas, trumpeter Steve Reid. Rossini, Haydn, Donizetti, Mozart, Charpentier; Fauré, Ives, Strauss. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 7:30. Free, or contribution.

MEET THE COMPOSER—Program of contemporary music. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Wednesday, October 27

NEW YORK PHILHARMONIC, John Nelson conductor; cellist Lynn Harrell. Druckman's *Prism;* Haydn's Cello Concerto in D; Tchaikovsky's Symphony No. 5. Avery Fisher Hall at 8. $6-$22. Open rehearsal of this program, Thurs. at 9:45 a.m.; $3.

AMERICAN SYMPHONY ORCHESTRA/U.S. MILITARY ACADEMY BAND, Morton Gould conductor. A salute to Sousa, benefiting the West Point Society of N.Y. Gould, Copland, Ives/Schuman, Gottschalk, Sousa. Carnegie Hall at 8. $8-$30.

RAZOUMOVSKY QUARTET (N.Y. debut). Beethoven's Quartet in e, Op. 59, No. 2; Casella's *Cinque Pezzi;* Richey's String Quartet No. 1 (N.Y. premiere); Dvorak's Quartet in E flat. Carnegie Recital Hall at 8. $7.

COMPOSERS STRING QUARTET—Boccherini's Quartet in b, Op. 58 No. 4; Hindemith's *Minimax* (N.Y. premiere); Beethoven's Quartet in c-sharp, Op. 131. Merkin Concert Hall at 8. $8.

BEN HOLT, baritone. Copland, Johnson (arr.), Brahms (arr.), Ravel, Falla, others. Alice Tully Hall at 8:30. $3.50-$5.

REGINA MUSHABAC, cellist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

FRIENDS OF WALT WHITMAN—Bruno Walter Auditorium at Lincoln Center, at 4. Free.

SALLY BOWDEN/JERRY HUNT—A collaboration between the composer and the choreographer. Roulette, 228 W. Broadway (431-1022), at 9. $4.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free, if tickets are available.

ELWOOD BUNN—Country music. Department of Cultural Affairs auditorium, 2 Columbus Circle, at 12:30. Free.

DAVID WOLFSOHN, pianist. Haydn, Chopin. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn Heights, at 12:30. $2.

Thursday, October 28

IL DUCA D'ALBA—See Opera, next page.

NEW YORK PHILHARMONIC—See 10/27.

NEW YORK CONTEMPORARY PLAYERS, Dinu Ghezzo and Jack Kreiselman conductors/**NUOVE FORME SONORE.** Coen (world premiere), Fennelly, Ghezzo (world premiere), Neri (world premiere), Mazurek (world premiere), Schiaffini (world premiere). Merkin Concert Hall at 8. $5.

MICHAEL MCGIFFORD, tenor, with pianist Kelley Wyatt. Peri, Vivaldi, Brahms, Massenet, Lalo, and English and American songs. Alice Tully Hall at 8. $8, $10.

JEFFREY SIEGEL, pianist. "Keyboard Conversations," the fantasy world of Robert Schumann. *Kreisleriana,* Op. 16. Metropolitan Museum at 8. $5.

CHOON SUNG LEE, tenor. Carnegie Recital Hall at 8.$5.

KATHERINE THOMAS, violinist/**GARY GOODMAN,** pianist. Bartók, Kreisler, Sarasate. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

WALTER ZIMMERMAN—The composer/pianist plays his own compositions. Roulette, 228 W. Broadway (431-1022), at 9. $4.

BARGEMUSIC CHAMBER PLAYERS—Beethoven's String Quartet, Op. 59, No. 2; Arensky's Piano Quintet, Op. 51. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

CLEO LAINE AND JOHN DANKWORTH—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $11.50.

Friday, October 29

NEW YORK PHILHARMONIC—At 2. See 10/27.

THE TAKACS QUARTET—Haydn's Quartet in G, Op. 76, No. 1; Bartók's String Quartet No. 2; Webern's Six Bagatelles, Op. 9; Beethoven's Quartet in e, Op. 59, No. 2. Metropolitan Museum at 8. $6.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Clifford Gilmore conductor; pianist Michael Rogers. Tchaikovsky's Symphony No. 5; Beethoven's Piano Concerto No. 4 and *Leonore* Overture No. 3. Pope Auditorium, Fordham U., 60th St. and Columbus Ave. (228-6988), at 8. $6.

ANNE MURRAY—Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8. $12.50-$17.50.

THE DECODING SOCIETY/NUEVA GENERACION ENSEMBLE—Jazz. Public Theatre, 425 Lafayette St. (598-7150), at 11. $7.50.

THE MEDIUM—See Opera, next page.

MARIANNE BOETCHER, violinist, with pianist Ursula Trede-Boetcher. Rathaus, others. CUNY Graduate Center, 33 W. 42nd St. (799-4554), at 8. Free.

SARAH MCLAWLER & UJC BIG APPLE JAZZWOMEN—Jazz Gallery, 55 W. 19th St. at 9:30. $5.

CHELSEA LYRIC ENSEMBLE—Bruno Walter Library at Lincoln Center, at 4. Free.

JORGE MOREL, guitarist. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $5.

MARCIA PETITT, soprano/**LARRY GUY,** clarinetist/**DALE LITTMAN,** pianist/**KENNETH NEWBERN,** pianist. Debussy, Fauré, Brahms, Spohr. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

SABBATH MUSICAL SERVICE, with George Tobias and Ruth Hoffman. Music and a musical sermon. Temple Ahavath Sholom, 1609 Avenue H, Brooklyn (375-4500), at 8:30. Free.

JUILLIARD SYMPHONY, Jorge Mester conductor. Rossini's Overture to *La Cenerentola;* Janacek's *Sinfonietta;* Mendelssohn's Symphony No. 3. Alice Tully Hall at 8. Free, if tickets are available.

PAUL KAPLAN—Folksinger. Good Coffee House, 53 Prospect Park, Brooklyn (768-2972) at 9. $2.50.

TEMPTATIONS—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533) at 8:30. $12.75.

Saturday, October 30

NEW YORK CHORAL SOCIETY AND ORCHESTRA, Robert DeCormier conductor; soprano June Anderson. Mozart's *Regina Coeli,* K. 108; Puccini's *Gloria;* aria and chorus from Bellini's *La Sonnambula;* aria and chorus from Meyerbeer's *Les Huguenots;* Poulenc's *Gloria.* Carnegie Hall at 8. $5-$13.

SHLOMO MINTZ, violinist. Beethoven, Prokofiev, Brahms. 92nd St. Y at 8. $9-$12.

CANTERBURY CHORAL SOCIETY, Charles Dodsley Walker conducting; with sopranos Jennifer Barron, Mary Burgess, Susan Belling; mezzo-sopranos Shirley Love and D'Anna Fortunato; tenor Gene Tucker; baritone Richard Anderson; bass Norman Anderson; also a youth chorus from area schools. Mahler's Eighth Symphony. Avery Fisher Hall at 8. $6-$15.

ENSEMBLE FOR EARLY MUSIC—"Baroque Buffoonery," celebrating Halloween and Lully's 350th birthday. 17th-century music for masquerading, concerti grossi, etc., by Biber, Corelli, Lully, Muffat, Purcell, and more. Alice Tully Hall at 8. $8.50, $10.

MARYA MARTIN, flutist, with pianist Barbara Weintraub, cellist Fred Sherry, harpsichordist Wendy

Young. Telemann, Schubert, Crumb, Bach, Davidovsky, Borne. Metropolitan Museum at 2:30. $4.

ALBAN BERG QUARTET—Mozart's Quartet in D, K. 499; Webern's Five Pieces, Op. 5, and Six Bagatelles, Op. 9; Beethoven's Quartet in c, Op. 131. Metropolitan Museum at 8. $8.

RODGERS AND HART—A MUSICAL CELEBRATION—Academy Arts Theatre Company, 931 First Ave. (486-1431), at 7:30 and 9:30. $6.

ELAINE KURACINA—"Lillian Russell in Concert." Bruno Walter Auditorium at Lincoln Center, at 2:30. Free.

AMERICAN CHAMBER ORCHESTRA, Charles Barker conductor; flutist Paul Dunkel. Thorne's Divertimento No. 1 for Flute and Strings (N.Y. premiere); Mozart's Symphony No. 29; Stravinsky's *Apollon Musagète*. Carnegie Recital Hall at 8:30. $6.

ANNE MURRAY—See 10/29.

ANGELICA ROSA, soprano, with pianist Alberto Bird and a string quartet. Mozart, Strauss, Berlioz, others. Merkin Concert Hall at 8. $7.

SKIP GRAY/KENTUCKY WIND QUINTET—Carnegie Recital Hall at 2. $5.50.

FRANCES-MARIE UITTI, *cellist. A 7-hour marathon* with compositions written especially for the event by Thomson, Kirkpatrick, Scelsi, others. Symphony Space at 3. Free.

ANDREW BOLOTOWSKY , flutist/**JANE ALEXANDER,** mime. Tompkins Square Library, 331 E. 10th St., at 2. Free.

THE DECODING SOCIETY—See 10/29.

REGINA MUSHABAC, cellist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

BRONX ARTS ENSEMBLE—Baroque chamber music by Handel, Hertel, Vivaldi, Purcell. Riverdale-Yonkers Ethical Culture Society, 4450 Fieldston Rd., Bronx (548-4445), at 3. $5.

DRACULA RETURNS—"Music from the Court of Vlad the Impaler." Collegium Musicum Wagneriensis. Wagner College Alumni Hall, Staten Island. at 8. Free. (390-3313).

CHAMBER MUSIC AT BAM—With violinist Dong Suk Jang, violists Scott Nickrenz and Kim Kashkashian, cellist Timothy Eddy, bassist James Vandemark, pianist Stephanie Brown. Beethoven's String Trio in E flat, Op. 3; Bottesini's Grand Duo Concertante for Violin, Double Bass, and Piano. Mendelssohn's Sextet, Op. 110. BAM at 8:30. $7.

DAVE BRUBECK—Jazz. Colden Theatre at Queens College, L.I.E. and Kissena Blvd., Flushing, Queens (793-8080), at 8:30. $8-$12.

QUEENS PHILHARMONIC, Joann Falletta conducting; harpsichordist Kenneth Cooper; soprano Josephine Mongiardo. Mussorgsky, operatic arias, Berlioz, Bach. Russell Sage H.S., 68-17 Austin St., Forest Hills, Queens, at 8. $4.

TEMPTATIONS—At 6:30 and 10:30. See 10/29.

LEO KRETZNER—Dulcimer player. Unitarian Fellowship Church, Brown's Rd., Huntington, L.I., at 8:30. $3.

Sunday, October 31

GEWANDHAUS ORCHESTRA OF LEIPZIG, Kurt Masur conductor; pianist Annerose Schmidt. Brahms's Symphony No. 3, Prokofiev's Piano Concerto No. 1, Matthus's Piano Concerto (U.S. premiere), Overture to Wagner's *Tannhäuser*. Carnegie Hall at 8. $10-$17.50.

ABBEY SIMON, pianist. Schumann, Brahms, Ravel, Kreisler/Rachmaninoff. Carnegie Hall at 3. $6-$12.50.

ELLY AMELING, soprano, with pianist Rudolf Jansen. Songs by Haydn, Schubert, Wolf. Alice Tully Hall at 3. $12.

BLANCA URIBE, pianist. Alice Tully Hall at 8. $6.

MARTA SCHELE, soprano/**STAFFAN SCHEJA, pianist.** Grieg, Nielsen, Rangstrom, Sibelius. 92nd St. Y at 3. $7-$9.50.

PETER PERTIS, pianist. Beethoven, Debussy, Bartók, Liszt, Schumann. 92nd St. Y at 8. $7-$9.50.

MIGHTY SPARROW/CALYPSO ROSE/MERRYMAN—Caribbean All-Star Festival. Madison Square Garden at 3:30 and 9. $12, $15.

REBECCA SILVER, pianist. Music of Beethoven, Poulenc, Schumann. Interlude, 137 Greene St. (420-0757), at 3. $5.

RODGERS AND HART—See 10/30.

ELEANOR STEBER MUSIC FOUNDATION—Five young singers, competition winners, in their New York recital debuts: soprano Cecily Nall, soprano Joyce Guyer-Hiller, mezzo-soprano Wendy Carol Hillhouse, tenor John Fowler, baritone Richard Harrell. Merkin Concert Hall at 8. $5-$100.

THE MUSIC PROJECT—Holst's Terzetto for Flute, Oboe and Viola; Hindemith's *Kammermusik* for Wind Quintet Op. 24, No. 2; Tchaikovsky's Trio Op. 50 for Piano, Violin, and Cello. Merkin Concert Hall at 3. $7.

EDWARD TARR BRASS ENSEMBLE—Philidor, Riedl, Speer. Biber, others, on original instruments. The Cloisters, Ft. Tryon Park, at 3. $9.50.

JANET MARLOE FRIEDMAN, soprano/**DENNIS CHINELLI,** guitarist. American Institute of Guitar, 204 W. 55th St., at 3. $3.

BLOOMINGDALE CHAMBER ORCHESTRA, George Marriner Maull conductor; harpsichordist Judith Norell. Schuller, Bach, Baksa, Mozart. Symphony Space at 3. $4.

FEIS WINNERS—Musicians, singers, dancers in Irish and other music. Carnegie Recital Hall at 2. $5.

MUSIC LIVE!—Political rock and salsa. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. $3.

HALLOWEEN SPECTACULAR—*Centerfold*, 263 W. 86th St., at 7:45. $4.

CHAMBER MUSIC AT BAM—At 2. See 10/30.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 10/28.

JULIUS GROSSMAN ORCHESTRA—Kew Gardens Snshe Sholom Jewish Center, 82-52 Abington Rd., Queens, at 2:15. Free. See 10/25 for program.

KLEZMORIM, the sounds of Yiddish jazz. Whitman Hall, Brooklyn College, at 2 and 5. $8-$10.

BROOKLYN TRIO—*Brooklyn Museum*, Eastern Pkwy., at 12:30. Free with museum admission.

DRACULA RETURNS—See 10/30.

TEMPTATIONS—At 7:30. See 10/29.

LAURENTIAN STRING QUARTET—Wolf, Schubert, Harris (world premiere). Reisinger Concert Hall, Sarah Lawrence College, Bronxville, N.Y. (914-337-0700), at 8. $5.

CONCERTS IN CHURCHES—Elizabeth Brown, flutist; Antonia Adezio, pianist; Patricia Rogers, bassoonist. Bach, Jolivet, Beethoven, Chaminade, Prokofiev. Community, 40 E. 35th St., at 3. Contribution. . .Grace Church Choral Society, conducted by Frank Cedric Smith, with soloists Dilys Smith, Anita Gatti, Keith Olsen, William Bonecutter. Mendelssohn's *Elijah*. Broadway and E. 10th St., at 4. $4. . .Bach Choir, Frederick Grimes conductor, with organist Nancianne Parrella. Bach Vespers: Cantata 80, *Credo*. Holy Trinity Lutheran, CPW and 65th St., at 5. Offering. . .Greenwich House Orchestra, Edward Houser conducting; soprano Cheryl Taylor. Bach's Cantata No. 51 and Brandbenburg Concerto No. 2, the Pachelbel Canon. St. Joseph's, Sixth Ave. and Washington Pl., at 3. $6.50. . .Violist Ruth Stevens, violinist Carol Feuer, pianist Philip Martorella. Handel, Mozart, Ravel, Bloch. St. Luke's, 85 Greenway South, Forest Hills, Queens, at 3. $4. . .Beggar's Opera Theater, in scenes from *Pagliacci, La Serva Padrona, Don Giovanni, The Telephone*. St. Michael's, 99th St. off Amsterdam Ave., at 3. $5. . .St. Peter's, Lexington Ave. and 54th st. At 5: Jazz Vespers, with Paul Knopf; offering. At 7: Monty Waters Quartet; $3. . .St. Thomas, Fifth Ave. and 53rd St. At 4: Choral Evensong, music by Gibbons, Barnard, Weelkes. At 5:15: Organist William Osborne. . .Alliance for American Song, 18th-century rarities. Instrumentalists and vocalists include cellist Evalyn Steinbock, tenor Constantine Cassolas, the Catskill Choral Society, and more. James Chapel, Union Theological Seminary, 90 Claremont Ave., at 2:30.$5.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 16—Mon., 10/25, at 8: Rossini's *Il Barbiere di Siviglia*, Tchakarov conducting; with Ewing, Duesing, Gonzalez, Bacquier, Hines. 10/26 at 8: Verdi's *Un Ballo in Maschera*, Patane conducting; with Savova, Robinson, Berini, Bergonzi, Giorgio Zancanaro (debut). 10/27 at 8: Mozart's *Idomeneo*, Levine conducting; with Cotrubas, Behrens, von Stade, Pavarotti, Alexander. 10/28 at 8: Verdi's *La Forza del Destino*, Levine conducting; with Amara, Conrad, Giacomini, Glossop, Capecchi, Raimondi. 10/29 at 8: *Il Barbiere di Siviglia;* same as 10/25. 10/30 at 1:30: *Un Ballo in Maschera;* same as 10/26, except di Giuseppe for Bergonzi. 10/30 at 8: *Idomeneo;* same as 10/27.

New York City Opera
At the New York State Theater

THRU 11/14—Tues., 10/26, at 8: Mozart's *Le Nozze di Figaro*, Bergeson conducting; with Bouleyn, Neilsen, Pelle, Ramey, Titus, R. McKee. 10/27 at 8: Puccini's *Madama Butterfly*, Keene conducting; with Sonnenschein,Shaulis,Cole,Brandstetter.10/28 at 8: Puccini's *La Bohème*, La Selva conducting; with Soviero, Nielsen, M. Myers, Cossa, Malas, Brandstetter. 10/29 at 8: Bernstein's *Candide*, Mauceri conducting; with Mills, Darr, Costa-Greenspon, Eisler, Lankston, Harrold, Reeve, Billings. 10/30 at 2: *Candide;* same as 10/29, except Christin for Costa-Greenspon, Joseph McKee (debut) for Lankston, James Javore (debut) for Reeve. 10/30 at 8: Offenbach's *The Grand Duchess of Gerolstein*, Bergeson conducting; with Marsee, Peterson, Freeman, Billings, Raines, Malas. 10/31 at 1: Bizet's *Carmen*, Salesky conducting; with Kim, Michele Boucher (debut), Borgeson, Edward Crafts (debut). 10/31 at 7: Boito's *Mefistofele*, La Selva conducting; with Sundine, Shaulis, Ramey, Calleo.

Other

IL DUCA D'ALBA, by Donizetti. Concert version by Opera Orchestra of New York, Eve Queler conducting; with Matteo Manuguerra, Marina Krilovici, Dalmacio Gonzalez, Dennis Petersen, others; also Schola Cantorum. Carnegie Hall at 8. $10-$35.

CARMEN, by Bizet. Amato Opera, 319 Bowery (228-8200). 10/30, 11/6, 13, 19, 20, 27 at 7:30; 10/31, 11/7, 14, 28 at 2:30. $7.

CHAMBER OPERA THEATRE FORUM—Excerpts from *Chinchilla* and *Jeremiah*, by Myron Fink. Marymount Manhattan Theater, 221 E. 71st St. (570-1881). 10/25 at 8. $3.50.

TEMISTOCLE, by J.C. Bach. American premiere, by Bel Canto Opera Co., Victoria Bond conducting; Antoni Jaworski, director; with Dana Talley, Blythe Walker, others. 220 E. 76th St. (535-5231). 10/30 at 7:30, 11/7 at 2:30. $7.

LUISA MILLER, by Verdi. The Opera Stage of the Brooklyn Lyric Opera. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 10/31 at 3. $3.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 10/31: Gilbert and Sullivan's *The Mikado*. Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50.

THE MEDIUM, by Menotti. The Kinanders, with soprano Kathleen Kinander, tenor David Field, others. Laurelton Room, Hotel Wellington, Seventh Ave. and 55th St. (586-7228), 10/29 at 7:30. Contribution.

BEGGAR'S OPERA THEATRE—See Concerts in Churches, 10/31, above.

Dance

AMERICAN DANCE ASYLUM—Jill Becker is the guest artist. P.S. 122, 150 1st Ave. (477-1850). 10/29-31 at 9. $5.

ANJANI AMBEGAOKAR WITH SHYAM KANE—Kathak Dance of North India. Alternative Museum, 17 White Street (966-4444). 10/30 at 8. $6.

DANCE COLLECTIVE—*The Meander*, by Carol Meisel, music by Jerry Neuhoff. Cunningham Studio, 463 West St. (201-385-9842). 10/30 at 8. $6.

MUSIC AND DANCE FROM THE SILK ROUTE—From the People's Republic of China. Asia Society Wallace Auditorium, 725 Park Ave. at 70th St. (288-6400, ext. 286). 10/31, 11/1-3 at 8. $20. Preconcert program at 7:30.

OSKAR SCHLEMMER'S BAUHAUS DANCES, reconstructed by Debra McCall. Ethnic Arts Center, 179 Varick St. (925-3615). 10/30, 31, 11/6, 7 at 8:30. $7.

BATSHEVA DANCE COMPANY, Israeli troupe. Carnegie Hall, 10/26 at 8. $7.50, $10.

BLACK CHOREOGRAPHERS, Blondell Cummings, Rrata Christine Jones, Ishmael Houston-Jones. Danspace at St. Mark's Church, Second Ave. and 10th St. (674-8112). 10/28-30 at 8:30. $4.

DANCE UPTOWN—Francine Landes, Cynthia Novack, Rod Rodgers, Janet Soares, and Ruby Shang. Minor Latham Playhouse, Broadway and 119th St. (280-2079). 10/28-30, 11/4-6, at 8. $5.

KOREAN CLASSICAL DANCE & MUSIC—*The Land of Morning Calm*. Ohio Theater, 59 Greene St. (247-0591). 10/28-31 at 8. $6.

JUMP!—Modern dance and jazz in a cabaret concert, from comic to romantic. Third Street Music School 235 E. 11th St. (777-3240). 10/31 at 8. $4.

GARRY REIGENBORN COMPANY DANCE—*Dekor: Eden*. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207). 10/30 & 31 at 8. $6.

RIVERSIDE DANCE FESTIVAL, 10/27 and 29 at 8, 10/30 and 31 at 2, Danny Buraczeski/Jazzdance. . . 10/28, 30, 31 at 8, Ohad Naharin & Dancers. Riverside Church, the Drive at 120th St. (864-2929). $6.

SPLIT STREAM—Lisa Kraus, 10/28 and 29, at 8, with *Celestial Mechanics* and *Warrior* and *Fox*. Trina Moore, 10/30 and 31 at 8, with *Modern Girls and Other Tall Tales for Short Women*. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). $5.

OTHER EVENTS

Happenings

BATS AND PUMPKINS, COSTUMES AND GHOSTS— The *Clearwater* will slip into the harbor at South Street Seaport, Fulton St. and the East River, 10/30-31, for its annual pumpkin festival. Pete Seeger and friends will entertain, and you can buy all the pumpkins you like. Sat. 1-4, Sun. noon-5; free. . . The N.Y. Botanical Garden invites the family to a Haunted Greenhouse (220-8700); 10/30, 6-9 p.m. Ghostly music, eerie lighting, refreshments to buy. Adults $2.50, children 75 cents. . . A Halloween Festival of Bats, at the Bronx Zoo 10/30-31, 11-3, features bat workshops for youngsters, a parade at 2, pageant, and entertainment. Zoo admission $2.50, children 75 cents; festival is free. . . John Jay Park is hosting a festival and Halloween party, 10/30, 1-3 (if rain, 10/31), FDR Drive and E. 77th St. Balloons, pony rides, foods, hay rides, more. . . Another Pumpkin Festival, 10/30, 10-4, will benefit the Angel Guardian Home, 63rd St. between Twelfth and Thirteenth Aves., Brooklyn. Clowns, refreshments, music, crafts and plants to buy. . . Spirit Stories for Halloween, by the Storytellers Circle and Argentina Palacios and Joan Shapiro, at the Origami Center, 31 Union Square West, 10/31 at 5. Adults $3, children free.

WORDS, MUSIC, AND ENTERTAINMENT— "From Score to Stage," a series that features Metropolitan Opera singers and conductors, begins 11/1 at the 92nd St. Y, and continues the next four weeks at 8:15. Sherrill Milnes and James Levine on Verdi's *Macbeth* is the opener, and 11/22 it's soprano Ashley Putnam and baritone Pablo Elvira on Donizetti's *Lucia*. For information on others: 427-4410. Singles $8; the series $35. . . The Cathedral Choristers at St. John the Divine will perform Humperdinck's *Hansel and Gretel* in a "reduced" version, 10/30 at 6:30; $5, students $2. "A Fête of the Earth" costume ball follows, also $5. Amsterdam Ave. at 112th. . . Jamaica Arts Center, 161-04 Jamaica Ave., Queens, celebrates its tenth anniversary all week, with exhibits and performances. A Jamboree, 10/30, starts at 10 a.m., and goes on all day (658-7400 for details). . . Books and Company, 939 Madison Ave. near 74th St., is beginning a monthly Sunday Salon, 10/31, 3-6, with guests to include actors, readers, writers, and a panel discussion. Opener is called "Night Walks," after the book, and the panel will discuss "the nocturnal imagination." $7; must reserve (737-1450). . . Illustrator Michael Hague, who's known for his visions of both *The Wind in the Willows* and *The Wizard of Oz,* will be at Books of Wonder, 464 Hudson St., two blocks south of Christopher, to greet admirers and sign copies. Date is 10/27, noon-2.

BRIEF NOTES ON SPECIAL EVENTS— NewYorkCitiWorks—that'salloneword—is inviting us to a public rally to talk about our town, the quality of life here, and what to do about it—and how. It's at Southgate Towers, Seventh Ave. and 31st St., in the mezzanine ballroom. Date is 10/28, 7-9, and it's free (860-2296). . . More city doings in a do-good mood, when Top of the Village League gives a Help Save 14th St. and Union Square Park all-day event. It all starts 11 a.m., and there'll be lots of things for everyone to do (477-1717). . . The Parents League of New York is holding its Boarding School Day 10/27, 4:30-6, at the Day School, Church of the Heavenly Rest entrance, Fifth Ave. and 90th St. It's free, and parents can talk to representatives of some of the country's best schools. . . A Jewish Culture and Art Day will include displays of books, arts, crafts, and demonstrations. Entertainment and films, too, plus health advice. 10/31, 11-5, at 45 E. 33rd St. and along the sidewalks to Madison Ave. . . Toy dogs in all breeds, including some of the rarer ones, at the Progressive Dog Club's show, 10/31 at Loew's Summit Hotel. Lexington Ave. and 51st St. 9-5; $2. . . Up at Westchester's White Plains County Center, 10/29-31, you can see a show of Custom Cars. 6-11 Fri., noon-11 Sat., noon-10 Sun. $4.75, children 6-12 $2.

PRE-HOLIDAY SALES TO NOTE: Snap up a bargain and at the same time help Cancer Care, Kips Bay Boys' Club, the Visiting Nurses, Children's Aid, and the Center for Inter-American Relations—all benefited by the 23rd annual sale of Les Boutiques de Noel. At the Center, 680 Park Ave. at 68th St., 10/25, 2-8; 10/26, 10/27, 10 a.m.-7; 10/28, 10-5. Scads of luxury and homey items, fashions, foods, linens, flea-market things, all in a boutique atmosphere. Mon. preview, $50 a couple; otherwise, $3. . . The yearly Greenwich Village Antiques Show and Sale benefits Greenwich House Settlement, where you can look at and shop for furniture and jewelry, art and artifacts. 10/28, 7-10; 10/29-30, 1-10; and 10/31, 1-7, 27 Barrow St. The 10/28 preview, $10; other times, $3.50. Have your own heirloom evaluated at the preview, also other days 4-10, for $10. . . The annual Lighthouse (N.Y. Association for the Blind) Posh Sale is famous for its donated "worn-only-once" clothing, plus household things and accessories galore. At the Lighthouse, 111 E. 59th St. (355-2200). 10/25-28, 10-7:30; 10/29, 10-6. . . East Hampton's Guild Hall, out on L.I., is holding its annual Attic Sale 10/29-30, 10-5. Everything from a lawn mower to a pool table to a baby bed—arts and crafts, too.

Tours

LONG ISLAND CITY, a revitalized area. Adventure on a Shoestring (265-2663). 10/30 at 1, NW corner of Broadway and 49th St. $4.50, plus round-trip subway fare.

CEMETERIES AND SPOOKY STORIES—A halloween tour with the 92nd St. Y, led by Felix Cuervo, to some favorite ghost haunts. 10/31 at 11 a.m., from Trinity Churchyard. Advance registration required: 427-6000, ext. 179. $6.50.

HALLOWEEN NIGHTWALK AND CAMPFIRE— A family outing, at the Clay Pit Ponds State Park, S.I. 10/30, 7:30-9:30. Free, but reservations a must (967-1976 for directions). Conservation and the Outdoors is hosting other, more arduous hikes this weekend; phone 697-5895 for information.

CENTRAL PARK RESTORATION WALK—Tour led by horticulturist Geraldine Weinstein; Belvedere Lake, Winter Drive, Pinetum, and more. 10/31 at 2, meet at Belvedere Castle, 79th St. south of the Great Lawn. Free.

GREENWICH VILLAGE HISTORY WALK, with Joyce Gold (242-5762). 10/31 at noon, meet under the Arch, Washington Square Park, Fifth Ave. below 8th St. $5.

STATEN ISLAND—S.I. Historical Society guided bus tour, including Richmondtown (351-1611, for details). 10/31; bus leaves from Ramp E, S.I. Ferry Terminal at St. George, at either 1 or 2:30, return ferry at 2:30 or 5:30 (optional stay at Richmondtown). $7; seniors $6; children under 12, $3. No reservations; first come, first served.

UPPER FIFTH AVENUE—"The Town House and the Private Palace." Tour with the Museum of the City of New York (534-1672). 10/31 at 1:30, meet at Fifth Ave. and 89th St. $5.

WETLAND WALK, from Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 10/31 at 1. $1.

INWOOD HILL PARK, at the tip of northern Manhattan. "Fall Foliage, Flowers, and Flyers South," with the Park's Friends. 10/31 at 1, meet at the flagpole near the Isham St. entrance (a block north of 207th St.). $1.

WOODLAND WALK, "What is the difference between. . .?" Susan Antenen talks about trees, insects, etc. Wave Hill, 675 W. 252nd St., Riverdale (549-2055), 10/30 at 2:15. Free.

FIELD TRIPS, with wild foods in mind. Walk from noon to 5 with Steven Brill and learn about plants you never knew existed. You can take home what you find along the way, and learn how to use it at home. 10/30, Prospect Park, Brooklyn. 10/31, Oakland Lake, Queens. Phone for directions and details (291-6825). $15.

THE WEST SIDE—"Gentry and Swingers." Small Journeys (689-4076). 10/30 at 2, meet NE corner of Broadway and 73rd St. $5.

HARLEM, SOUTH BRONX, CITY ISLAND— Focus is on the future of the neighborhoods. Planners' New York Tours (734-1366). 10/31 at 1; bus from 695 Park Ave., Hunter College, at 68th St. $10. Reservations necessary.

GREENWICH VILLAGE—Walking tour from the Sloane House Y, 356 W. 34th St. (760-5850). 10/28 at 6. $1.

MADISON SQUARE—"The Original Great White Way." Tour with New York Walk-About (582-3460, weekdays; 914-834-5388 evenings, weekends). 10/31 at 2, meet on NE corner of Broadway and 28th St. $4.

Sports

HOCKEY—**Rangers,** Madison Square Garden (563-8000). $6-$17. 10/27 at 7:30, vs. Calgary. 10/31 at 7:30, vs. Pittsburgh. . . **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 10/26 at 8:05, vs. Calgary. 10/30 at 8:05, vs. N.J. Devils.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). Home opener 10/29 at 7:30, vs. Philadelphia

Children

HALLOWEEN PARTY—Games, prizes, magicians, a costume parade, hay ride, and good things to eat. Washington Square Methodist Church Day Care Center, 135 W. 4th St. (777-1620). 10/30, 1-4. $1.50, adults $1.

TRICKS AND TREATS—A magic show with Theo, the Master Magician. Wear your costume. Dalton School Martin Theater, 108 E. 89th St. (722-5160). 10/30 at 2. $4.

HALLOWEEN CLOWN SHOW—Wear a costume and watch a funny circus by Two Penny Theatre. 10/30 at 1 and 3, at Whitman Theater, Brooklyn College, Flatbush and Nostrand Aves.; $3.50. Same show, 10/31 at 1, Williamson Theater, College of Staten Island; $3.50. 462-3525 for information on both.

SILENTS PLEASE—The Story Concert Players introduce the art of silent film, for adults and children. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. $3.

WINKY DINK AND THE PUMPERNICKLE PUMPKIN, by the Donna Rose Puppets. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672). 10/30 at 1:30. $2.50. . . At 2:40, a "Please Touch" demonstration in a reproduction of a 17th-century Dutch room. $1.

HALLOWEEN PARTY—for ages 5-12. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 10/30, 7:30-9. $3.

THE INCREDIBLE FEELING SHOW, a musical by Elizabeth Swados, The First All Children's Theatre, 37 W. 65th St. (873-6400). Sat. and Sun. at 2 and 4. $6.

HALLOWEEN PARTY, for pre-schoolers. Entertainment, games, refreshments. Children should come in costume. St. George's Church, 209 E. 16th St., 10/30 at 1:30. $1.50, adults $1.

THE WORLD OF CHRISTOPHER COLUMBUS, musical drama by the Penny Bridge Players. Assumption Church Undercroft, 59 Cranberry St., Brooklyn (855-6346). 10/25-29, at 10:30 a.m.; 10/30 at 2. $3.

PUPPET THEATER WORKSHOP, with Avishay Greenfeild, for children and adults. Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn (648-7703). 10/31 at 2. $1, adults $2.

HALLOWEEN MAGIC PARTY—Host is Michael Taubenslag Productions. Jan Hus Playhouse, 351 E. 74th St. (772-9180), 10/31 at 1:30. $3.

PUPPET PLAYHOUSE—Fireboat House, 130 East End Ave. at the foot of Carl Shurz Park and 89th St. (289-2110). 10/30 at 1:30: Pady Blackwood, puppets and marionettes. $2.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st (988-3404). 10/31, Halloween story hours. 11 a.m., West Side, age 5 and up; 12:30, East Side, 4-7.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Th., Fri., Sun., 1-5; Sat., 11-5. $2, adults $3. Multimedia museum. Games, demonstrations, etc. . . Special exhibit: All Books/None Paper, thru 10/28; opening 10/29: Three-dimensional art, by Gerald Marks. . . 10/30 at 2 and 3:30: Halloween Transformations—masks and crowns; also magician Jeff Sheridan. . . Sun. at 1:30 and 3:30, short films.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. . . 10/30 at 1:30: Ding Dong Myths, a collage of stories about bells, plus a workshop. . . 10/31 at 1:30: Halloween horror films. All free, with museum admission.

TELEVISION

Daytime, Oct. 27-29 and Nov. 1-2

2 WCBS 212-975-4321
4 WNBC 212-664-4444
5 WNEW 212-535-1000
7 WABC 212-887-7777
9 WOR 212-764-7000
11 WPIX 212-949-1100
13 WNET 212-560-2000
21 WLIW 516-454-8866
31 WNYC 212-566-3112
H HOME BOX OFFICE 212-484-1100
S SHOWTIME 212-880-6600
N UPTOWN 212-942-7200
W WOMETCO (WHT). 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Wed/Three Classic Tales in the Magic of Claymation
Thu/Wild Babies
Tue/Kamikaze: Mission of Death
S Thu/**Movie:** The Little Dragons
Fri/**Movie:** Three Tales Dark and Dangerous
Tue/**Movie:** Black Beauty

6:10
5 Mon/**Movie:** Spirit of the Wind

6:25
7 Listen and Learn

6:30
2 News
4 Early Today
5 Popeye
11 Magilla Gorilla
H Fri/HBO Magazine
Mon/Trilogy: Three Classic Tales in the Magic of Claymation
Tue/**Movie:** I Go Pogo
S Wed/**Movie:** Spirit of the Wind

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Thu/**Movie:** House Calls

7:30
9 Jim Bakker
11 Pink Panther
H Wed/**Movie:** The Cop and the Anthem
Fri/Inside the NFL
S Thu/**Movie:** The Shogun Warriors: Grandizer
Fri/**Movie:** Salem's Lot

8:00
11 Scooby Doo
H Wed/**Movie:** One on One
Mon/**Movie:** Spirit of the Wind
Tue/**Movie:** The Sea Wolves
S Mon/Nutcracker Fantasy
Tue/**Movie:** Jamboree in the Hills II

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 MGM Cartoon Festival
H Fri/**Movie:** The Private Eyes
S Mon/Faerie Tale Theatre

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Great Space Coaster
H Thu/The Commodores in Concert
S Wed/The Crown of Bogg

9:30
2 Jokers Wild
5 Dr. Ruth
7 Good Morning New York
11 Flipper
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Tom Cottle
9 Romper Room
11 Civic Programming
H Wed/The Rainmaker
Thu/**Movie:** Bear Island
Fri/**Movie:** The Sea Wolves
Mon/**Movie:** Paternity
Tue/**Movie:** Islands in the Stream
S Wed/**Movie:** The Loved One
Thu/**Movie:** Athena
Fri/**Movie:** Three Guys Named Mike
Mon/**Movie:** Tall Target
Tue/**Movie:** Mystery Street

10:30
2 Child's Play
4 Wheel of Fortune
5 Hour Magazine
7 So You Think You Got Troubles?!
W Wed/**Movie:** Our Winning Season
Thu/**Movie:** Arthur
Fri/Joe Williams
Mon/**Movie:** Legend of the Wild
Tue/**Movie:** Spirit of the Wind

11:00
2 Price Is Right
4 Texas
7 Love Boat
9 Tic Tac Dough
11 Odd Couple

11:30
5 My Three Sons
9 In Search of
11 Candid Camera
Mon/Camelot
H Mon/Crystal Gayle in Concert
S Fri/Laff-A-Thon
Mon/Jonathan Winters

12 NOON
2 Tattletales
4 Doctors
5 Waltons
7 Family Feud
9 News
11 Good Times
H Thu/**Movie:** Arthur
Fri/Video Jukebox
Tue/HBO Magazine
S Wed/Fifth of July
Wed/**Movie:** House Calls
Thu/**Movie:** Zoot Suit
Fri/**Movie:** The Formula
Mon/**Movie:** True Confessions
Tue/**Movie:** Paternity

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition
H Wed/Portrait of a Rebel: Margaret Sanger
Fri/**Movie:** Silence of the North
Mon/**Movie:** The Adventures of the Wilderness Family

1:00
4 Days of Our Lives
5 Midday
7 All My Children
9 Wed/**Movie:** Detective Story (1951). Kirk Douglas, Eleanor Parker. Great drama of an overly zealous NYC police detective.
Thu/**Movie:** House on Telegraph Hill (1951). Richard Basehart, William Lundigan. WW2 mystery about a rich family in San Francisco.
Fri/**Movie:** Houdini (1953). Tony Curtis, Janet Leigh. Entertaining but inauthentic bio of the famous magician.
Mon/**Movie:** The Man From the Diner's Club (1963). Danny Kaye, Cara Williams. Uninspired comedy.
Tue/**Movie:** Pumpkin Eater (1964). Anne Bancroft, Peter Finch. Intriguing, soapy story of a woman who discovers her fourth husband is cheating on her.
11 700 Club
H Tue/**Movie:** One on One

1:30
2 As the World Turns

1:45
S Thu/**Movie:** The Club

2:00
4 Another World
5 News
7 One Life to Live
11 Wed,Thu,Mon,Tue/Magic Garden
Fri/Big Blue Marble
H Wed/**Movie:** House Calls
Fri/**Movie:** Islands in the Stream
S Wed,Fri,Mon/Aerobicize
Tue/**Movie:** Improper Channels

2:10
5 Popeye & Friends

2:30
2 Capitol
11 Krofft Superstars
H Wed/HBO Magazine
Mon/The Rainmaker
S Wed/**Movie:** The Little Dragons
Fri/**Movie:** Black Beauty
Mon/Nutcracker Fantasy

3:00
2 Guiding Light
4 Fantasy
5 World's Greatest Cartoon Show
7 General Hospital
9 Bonanza
11 Tom and Jerry
H Tue/**Movie:** The Sea Wolves

3:30
H **Movie:** Summer Solstice
S Thu/Three Tales Dark and Dangerous

4:00
2 Barnaby Jones
4 Wed-Mon/Romance Theatre
Tue/Special Treat
7 Edge of Night
9 Soap World
11 Scooby Doo
13 Sesame Street
H Thu/**Movie:** Kamikaze: Mission of Death
Fri/HBO Magazine
S Wed/**Movie:** Spirit of the Wind
Mon/**Movie:** Black Beauty

4:30
4 Wed-Mon/More Real People
5 What's Happening
7 Wed/Afterschool Specials
Thu-Tue/People's Court
9 Wed/**Movie:** Shock Waves (1977). Peter Cushing, Brooke Adams. Tourists become stranded on an island with Nazis suspended in time.
Thu/**Movie:** The Fly (1958). Al-David Hedison, Vincent Price. Curiosity turned the scientist into a fly.
Fri/**Movie:** The Thing (1951). James Arness, Dewey Martin. The original, a fifties sci-fi classic, with direction often attributed to Howard Hawks.
Mon/**Movie:** Tell Them Willie Boy Is Here (1969). Robert Redford, Katharine Ross. One of the seminal sixties anti-Westerns; the story of a contemporary Indian.
Tue/**Movie:** Man on a String (1971). Christopher George, Joel Grey. Decent espionage drama.
11 Pink Panther
H Wed/Video Jukebox
Thu/**Movie:** Legend of the Wild
S Fri/The Gold Bug
Tue/Three Tales Dark and Dangerous

5:00
2 4 7 News
5 Charlie's Angels
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
H Wed/The Cop and the Anthem
Fri,Mon/**Movie:** Who Has Seen the Wind
Tue/Kamikaze: Mission of Death
S Thu/Faerie Tale Theatre

5:30
13 Electric Company
H Wed/Trilogy: Three Classic Tales in the Magic of Claymation
Tue/**Movie:** I Go Pogo
S Fri/The Crown of Bogg

Evening, Oct. 27-29 and Nov. 1-2

Wed., Oct. 27

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days Again
13 3-2-1 Contact
21 Here's to Your Health
31 Brooklyn College Presents
S **Movie:** Arthur

6:30
5 WKRP in Cincinnati
7 News
11 Barney Miller
13 N.J. Nightly News
21 Quilting II
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
H HBO Magazine

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Everyday Cooking
31 Sei Seike

8:00
2 Seven Brides for Seven Brothers
4 Real People
5 Shocktrauma
7 Tales of the Gold Monkey
9 **Movie:** The Satan Bug (1965). George Maharis, Richard Basehart. Not-bad thriller, a search for a deadly virus.
11 Smiley's People. John le Carré's classic espionage thriller, starring Eileen Atkins, Curt Jurgens and Sian Phillips.
13 To Hear
21 All Creatures Great and Small
H **Movie:** One on One
N **Movie:** Charles et Lucie
S Bizarre 1
W **Movie:** First Monday in October

8:30
S Aerobicize

8:47
31 Transmagnifical Dambamaulity

9:00
2 Alice
4 Facts of Life
7 Fall Guy
13 Mark Russell Comedy Special
21 Forums for Long Island Congressional Candidates
31 To be announced
S Gallagher

9:30
2 Filthy Rich
4 Family Ties
13 Men of Lsu
21 Doctor in the House

10:00
2 Tucker's Witch
4 Quincy
5 11 News
7 Dynasty
13 The Search for Alexander the Great
21 To the Manor Born
31 Odyssey
H The Rainmaker
N **Movie:** Wise Blood
S **Movie:** Body and Soul
W **Movie:** Strange Behavior

10:30
9 Apple Polishers
11 Metropolitan Report
21 Butterflies

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 War and Peace
21 Inside Business Today

11:30
2 Archie Bunker's Place
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight

11:45
W **Movie:** Beyond the Door II

12 MIDNIGHT
2 **Movie:** Doctors' Private Lives (1978). John Gavin, Barbara Anderson.
7 Late Night
N **Movie:** The Boogey Man
S **Movie:** House Calls

12:15
H **Movie:** First Monday in October

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked for It
11 Star Trek

1:00
7 **Movie:** Summer and Smoke (1961). Geraldine Page, Laurence Harvey.
9 Psychic Phenomena

1:30
4 11 News
5 Hogan's Heroes

1:40
S **Movie:** Arthur

1:55
H HBO Magazine

2:00
2 News Nightwatch
5 **Movie:** Nightmare in the Sun (1965). John Derek, Aldo Ray. An innocent man is viciously framed.
9 Joe Franklin
11 **Movie:** Straight on 'Till Morning (1973). Rita Tushingham, Shane Briant.

2:30
4 Uncle Floyd

2:40
H **Movie:** Private Lessons

3:00
4 Mary Tyler Moore
9 **Movie:** Caribbean (1952). John Payne, Arlene Dahl. Routine swashbuckler.

3:20
7 News

3:30
4 Here's Lucy
S **Movie:** Nijinsky

3:44
5 Love American Style

4:00
11 Best of Groucho

4:10
H **Movie:** One on One

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations
S Bizarre

Thu., Oct. 28

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 3-2-1 Contact
21 Here's to Your Health
31 N.Y.U. Broadcast Lab
S **Movie:** The Affairs of Dobie Gillis

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Quilting II
31 City Comment
H Wild Babies

6:45
31 News from City Hall

6:55
21 National Geographic

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
31 New Voice

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 So You Think You Got Troubles?!
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Shades
H Inside the NFL
S Aerobicize

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Joanie Loves Chachi
9 **Movie:** The Killing Affairs (1971). Burt Reynolds, Richard Anderson. Police detective caper.
11 **Movie:** Demon Seed (1977). Julie Christie, Fritz Weaver. Curious and compelling horror film about a computer with personal ambitions.
13 Fawlty Towers
21 Focus on L.I. Transportation
31 Say Brother
N **Movie:** An Eye for an Eye
S **Movie:** First Monday in October
W **Movie:** Never Never Land

8:30
5 Healthbeat
7 Star of the Family
13 **Movie:** Easy Living (1937). Mitchell Leisen, Jean Arthur.
31 Afro-American Perspective
H **Movie:** Arthur

9:00
2 Simon & Simon
4 Cheers
5 Merv Show
7 Too Close for Comfort
21 Sneak Previews
31 Humanities Through the Arts

9:30
4 Taxi
7 It Takes Two
21 This Old House
31 Understanding Human Behavior
W **Movie:** Arthur

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Greatest Sports Legends
13 Paterson Project
21 Austin City Limits
31 Japan: Living/Changing Tradition
N **Movie:** Wolfen
S Romance

10:15
H **Movie:** Death Valley

10:30
9 Nine on N.J.
11 Metropolitan Report
31 It's Everybody's Business

10:35
13 Marathon Woman, Miki Gorman

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 Sneak Previews
21 Inside Washington
31 Focus on Society
S **Movie:** Zoot Suit

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
13 Masterpiece Theatre: To Serve Them All My Days
21 Latenight
31 American Story
W **Movie:** Libertine

11:45
H **Movie:** La Cage Aux Folles

12 MIDNIGHT
7 Late Night
9 Pitfall
21 Latenight
N **Movie:** The Witness

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked for It
11 Star Trek

12:40
2 McCloud

12:45
S **Movie:** The Club

1:00
7 **Movie:** High Time (1960). Bing Crosby, Tuesday Weld.
9 Psychic Phenomena

1:20
H **Movie:** Bear Island

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News Nightwatch
5 **Movie:** The Flesh Eaters (1966). Rita Morley, Martin Kosleck. A scientist makes Frankenstein-type monster out of marine life.
9 Joe Franklin
11 **Movie:** Mara of the Wilderness (1964). Adam West, Denver Pyle. A forest ranger finds a wild child and tries to civilize her.

2:25
S **Movie:** Can You Keep It Up For a Week?

2:30
4 Uncle Floyd

3:00
4 Mary Tyler Moore
9 **Movie:** Tread Softly Stranger (1958). Diana Dors, George Baker. Two brothers rob and murder for a woman.

3:05
7 News
H Inside the NFL

3:30
4 Here's Lucy

3:37
5 Love American Style

3:40
S **Movie:** Beyond Evil

4:00
4 News
11 Best of Groucho

4:05
H **Movie:** Arthur

4:30
11 Abbott and Costello

4:41
5 Love American Style

5:00
11 Focus: New Jersey

5:30
9 Morning Stretch
11 Open Mind

Fri., Oct. 29

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 Are You Listening
S **Movie:** Salem's Lot

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Quilting II
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
H Inside the NFL

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 7 On Location
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Long Island Week in Review
31 Sepia Cinderella

8:00
2 Dukes of Hazzard
4 Powers of Matthew Starr
5 PM Magazine
7 Benson
9 Ernest Trubb: An American Original
11 **Movie:** The Devil and Daniel Webster (1941). James Craig, Edward Arnold. Faust-type story.
13 Washington Week in Review
21 Take Care of Yourself
H **Movie:** Silence of the North
N **Movie:** Return of Bruce
S **Movie:** The Howling
W **Movie:** Kagemusha

8:30
5 Carol Burnett
7 Odd Couple
13 Wall $treet Week
21 Wild America

8:37
31 St. Louis Blues

9:00
2 Dallas
4 KnightRider
5 Merv Show
7 Greatest American Hero
13 Body in Question
21 **Movie:** Trail of the Vigilantes (1941). Franchot Tone, Broderick Crawford.
31 Odyssey
S **Movie:** Wolfen

9:30
H **Movie:** The Sea Wolves

10:00
2 Falcon Crest
4 Remington Steele
5 11 News
7 The Quest
9 New York Report
13 Great Performances: Marie Curie
31 Masterpiece Theatre: To Serve Them All My Days
H **Movie:** The Jazz Singer
N **Movie:** Let's Make Dirty Movie

10:30
9 Meet the Mayors
11 Metropolitan Report
21 Mark Russell Comedy Special

10:45
W Joel Grey

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 **Movie:** Easy Living (See Thu, 8:30 p.m.)
21 Long Island Week in Review

11:30
2 **Movie:** The Ritz (1976). Jack Weston, Rita Moreno.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
H All Night Radio
S **Movie:** Halloween II

11:45
W **Movie:** Private Lessons

12 MIDNIGHT
7 Fridays
H **Movie:** Islands in the Stream
N **Movie:** Shoot

12:30
4 SCTV Network
5 **Special:** A Magical, Musical Halloween
9 You Asked For It
11 Star Trek

1:00
7 **Movie:** Charlie Cobb (1977). Ralph Bellamy, Stella Stevens.
9 Psychic Phenomena

1:05
S **Movie:** Fear No Evil

1:30
5 America's Top Ten
11 News

1:45
H **Movie:** The Private Eyes

2:00
2 **Movie:** The Italian Job (1969). Michael Caine, Noel Coward.
4 News
5 Soul Train
9 Joe Franklin
11 Best of the Midnight Special

2:45
S **Movie:** The Formula

2:55
7 News

3:00
4 Uncle Floyd
5 **Movie:** The Fabulous Baron Munchausen (1959). Milos Kopecky, Jana Brajova. An astronaut meets great figures of history in outer space.
9 **Movie:** Mr Sardonicus (1961). Oscar Homolka, Ronald Lewis. A doctor operates on his lover's husband.
11 **Movie:** The Last Lion (1975). Jack Hawkins, David van der Walt. A look into the slaughter of wildlife in Africa.

3:20
7 News
H **Movie:** The Sea Wolves

3:30
4 Mary Tyler Moore

4:00
4 Here's Lucy

4:01
2 **Movie:** Short Stories of Love (1974). Bill Bixby, Julie Sommars.

4:30
11 Abbott and Costello

5:00
11 Best of Groucho

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TELEVISION

5:15
S The Gold Bug

5:20
H HBO Magazine

5:30
11 Biography

5:35
9 **Movie:** White Zombie (1933). Bela Lugosi, Madge Bellamy. Stylish vintage zombie thriller. . .

Mon., Nov. 1

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 All About TV
S American Dance Machine

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 World of Cooking
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Up and Coming
H Crystal Gayle in Concert
S Faerie Tale Theatre

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Day of Disaster
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Tony Brown's Journal
31 A Conversation With Fannie Lou Hamer

8:00
2 Square Pegs
4 Little House on the Prairie
5 PM Magazine
7 That's Incredible
9 **Movie:** Kiss of Death (1947). Victor Mature, Richard Widmark. Exciting, well-made gangster melodrama.
11 Smiley's People
13 Great Performances: The Charterhouse of Parma
21 Undersea World of Jacques Cousteau
31 To be announced
H **Movie:** Paternity
N **Movie:** Shoot
S **Movie:** True Confessions
W **Movie:** True Confessions

8:30
2 Private Benjamin
5 Carol Burnett

9:00
2 M*A*S*H
4 **Movie:** Born Beautiful (1982). Erin Gray, Lori Singer.
5 Merv Show
7 To be announced
13 Cityscope
21 Julius Wechter and the Baja Marimba Band's Back
31 Cityscape

9:30
2 Newhart
31 To be announced
H All Night Radio

10:00
2 Cagney & Lacey
5 11 News
9 Jennie
13 Six Great Ideas With Mortimer Adler and Bill Moyers
21 That's a Plenty: The Beverly Hills Unlisted Jazz Band
31 To Hear
H **Movie:** True Confessions
N **Movie:** Return of Bruce
S **Movie:** Texas Lightning
W **Movie:** Out of Season

10:30
11 Metropolitan Report

11:00
2 4 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 Screenwriters/Word Into Image

11:30
2 Trapper John, M.D.
4 Best of Carson
5 Last Word: New York Governor
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 Faulty Towers
21 Latenight

11:45
S Fifth of July
W **Movie:** Death Valley

11:55
H Crystal Gayle in Concert

12 MIDNIGHT
2 Columbo
7 News
13 Doctor in the House
N **Movie:** Charles et Lucie

12:30
4 David Letterman
5 Mission Impossible
9 You Asked For It
11 Star Trek

12:55
H **Movie:** La Cage Aux Folles

1:00
7 **Movie:** QBVII - Part I (1974). Ben Gazzara, Anthony Hopkins, Lee Remick.
9 Psychic Phenomena

1:30
4 News
5 Hogan's Heroes
11 News

2:00
2 News Nightwatch
5 Best of Midday
9 Joe Franklin
11 **Movie:** Battle of the Commandos (1971). Jack Palance, Thomas Hunter. WW2 action.
S Can You Keep It Up For a Week?

2:30
4 Mary Tyler Moore
7 News

2:35
H **Movie:** Paternity

3:00
4 Mary Tyler Moore
5 Off the Set
9 **Movie:** Station West (1948). Dick Powell, Jan Greer. Entertaining, talky Western.

3:15
S **Movie:** Texas Lightning

3:30
4 Here's Lucy
5 Black News

4:00
4 News
5 Love American Style
11 Best of Groucho

4:10
H **Movie:** True Confessions

4:30
11 Abbott and Costello

5:00
11 Biography
S American Dance Machine

5:10
H Yesteryear. . . 1933

5:30
11 Focus: New Jersey
S Showtime's Hollywood

5:45
H Money Matters

Tue., Nov. 2

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 21 3-2-1 Contact
31 Women: NY Edition
S Sophie Minds the Store

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 World of Cooking
31 Men of LSU
S **Movie:** Jamboree in the Hills

6:45
31 News from City Hall

7:00
2 Campaign '82: Election Night
4 Decision '82
7 '82 Vote-Election Coverage
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.?
H HBO Magazine

7:30
5 **Movie:** The Return of the Pink Panther (1975). Peter Sellers, Christopher Plummer. One of the best of Blake Edwards's Inspector Clouseau comedies.
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Feeling Fine!
31 Tony Brown's Journal

8:00
9 **Movie:** Nevada Smith (1966). Steve McQueen, Karl Malden. Notable McQueen role in a well-made Western.
11 **Movie:** Casablanca (1942). Humphrey Bogart, Ingrid Bergman. Star magic makes this the popular classic it is, set in Morocco during WW2.
13 Nova
21 Nature
31 With Ossie and Ruby
S **Movie:** Paternity
W **Movie:** Child Under a Leaf

8:30
31 Detroit Black Journal

9:00
13 Mystery!
21 Masterpiece Theatre: To Serve Them All My Days
31 1982 Election Results

9:30
W **Movie:** All the Marbles

10:00
5 11 News
13 Odyssey
21 Long Island Vote
S A New Day in Eden

10:30
9 Apple Polishers
11 Metropolitan Report

11:00
News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 Election 82 Special
H **Movie:** Ghost Story
S Bizarre

11:30
5 Starsky & Hutch
9 Racing from Roosevelt
11 Saturday Night
S Gallagher
W **Movie:** Love by Appointment

12 MIDNIGHT
7 News
9 Pitfall
13 **Movie:** Young and Innocent (1937). Nova Pilbeam, Derrick de Marney.
N **Movie:** Wise Blood

12:30
5 Mission: Impossible
9 You Asked For It
11 Star Trek
S **Movie:** Improper Channels

1:00
7 **Movie:** QBVII - Part II (see Mon, 1 a.m.).
9 Psychic Phenomena
H **Movie:** The Sea Wolves

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News Nightwatch
5 **Movie:** Bart Larue's the Ark of Noah (1976). Documentary exploring the Biblical legend.
9 Joe Franklin
11 **Movie:** The Art of Love (1965). James Garner, Dick Van Dyke. Clever but old-fashioned comedy of an artist who pretends to be dead.

2:05
S **Movie:** Beyond Evil

2:30
4 Uncle Floyd
7 News

3:00
4 Mary Tyler Moore
9 **Movie:** Beyond a Reasonable Doubt (1956). Dana Andrews, Joan Fontaine. Fritz Lang's murder mystery.

3:05
H **Movie:** Islands in the Stream

3:30
4 Here's Lucy

3:45
- S **Movie:** Jamboree in the Hills

3:59
- 5 Love American Style

4:00
- 4 News
- 11 Best of Groucho

4:02
- 5 Love American Style

4:30
- 11 Abbott and Costello

4:50
- H **Movie:** One on One

5:00
- 11 Biography

5:30
- 11 Suburban Closeup

5:45
- S Three Tales Dark and Dangerous

Weekend, Oct. 30-31

Sat., Oct. 30

6:00
- 2 Patchwork Family
- 5 Patterns For Living
- 11 Joya's Fun School

6:30
- 4 Rebop
- 5 Insight
- 7 News
- 11 Hot Fudge
- H **Movie:** Legend of the Wild

7:00
- 2 Captain Kangaroo
- 4 Sonrisas
- 5 World Tomorrow
- 7 Davey and Goliath
- 9 News
- 11 Magilla Gorilla

7:30
- 4 Infinity Factory
- 5 Popeye
- 7 Wildlife Adventure
- 9 Growing years
- 11 Pink Panther

8:00
- 2 Speed Buggy
- 4 Flintstones
- 5 Bullwinkle
- 7 Superfriends
- 9 Christopher Closeup
- 11 MGM Cartoon Festival
- 13 Sesame Street
- 31 Carrascolendas
- S Short Picks

8:30
- 2 Sylvester & Tweety
- 4 Shirt Tales
- 5 Laurel and Hardy Laughtoons
- 7 Pac Man
- 9 Apple Polishers
- 11 Sport Billy
- 31 Villa Alegre
- H **Movie:** The Jazz Singer
- S **Movie:** Forever Darling

9:00
- 4 Smurfs
- 5 Little Rascals
- 9 Nine on N.J.
- 11 Emergency!
- 13 Mister Rogers
- 21 Focus on Society
- 31 La Esquina

9:30
- 2 Bugs Bunny/Road Runner
- 5 Gilligan's Island
- 7 Pac-Man
- 9 Davey and Goliath
- 13 Electric Company
- 31 Mundo Real

10:00
- 5 Saturday Morning
- 7 Mork and Mindy
- 9 Dr. Who
- 11 **Movie:** Back to the Planet of the Apes (1974). Roddy McDowall, Ron Harper. Another opus on that apeled planet.
- 13 Nature
- 21 It's Everybody's Business
- 31 Sonrisas
- S **Movie:** Jamboree in the Hills

10:30
- 2 Gilligan's Planet
- 4 Gary Coleman
- 31 Que Pasa U.S.A.?
- H Money Matters

11:00
- 2 Pandamonium
- 4 Incredible Hulk and the Amazing Spider Man
- 7 Scooby & Scrappy Doo
- 9 All Star Wrestling
- 13 Understanding Human Behavior
- 21 American Story
- 31 Humanities Through the Arts
- H Inside the NFL

11:30
- 2 Meatballs & Spaghetti
- 13 31 Understanding Human Behavior
- S Jonathan Winters

12 NOON
- 2 NCAA Today
- 4 Jetsons
- 5 America's Top Ten
- 7 Weekend Specials
- 9 Hardy Boys
- 11 Entertainment This Week
- 13 Presente
- 21 Square Foot Gardening
- 31 Understanding Human Behavior
- H **Movie:** One on One
- S **Movie:** Improper Channels

12:30
- 2 **Football**
- 4 Flash Gordon
- 5 Portrait of a Legend
- 7 American Bandstand
- 13 This Old House
- 21 This Old House.

1:00
- 4 The Law Works
- 5 Stock Car Nationals
- 9 **Movie:** The Ghost Breakers (1940). Bob Hope, Paulette Goddard. Top-notch Hope comedy with a few good scares.
- 11 At The Movies
- 13 21 Victory Garden
- 31 Japan: Living/Changing Tradition
- W History of the World Series

1:30
- 4 Weekly Magazine
- 7 Sha Na Na
- 11 Hee Haw
- 13 French Chef
- 21 Long Island Week in Review

2:00
- 4 Pop Goes The Country
- 5 6 Million $ Man
- 7 To be announced
- 21 Long Island Sports
- 31 It's Everybody's Business
- H **Movie:** Summer Solstice
- S **Movie:** The Affairs of Dobie Gillis
- W **Movie:** Heartbeeps

2:30
- 4 1932 Los Angeles Olympics Revisited
- 11 The Legend of King Arthur
- H Camelot

3:00
- 5 **Movie:** The Legend of Hell House (1973). Pamela Franklin, Roddy McDowall. Wonderful story of occult thrills and chills.
- 9 **Movie:** The Monster Club (1981). Vincent Price, Donald Pleasence. A club of real monsters gathers to enjoy rock music.
- 11 Tom and Jerry
- 31 Focus on Society
- H Money Matters

3:30
- 11 Pink Panther
- 13 Sneak Previews
- H **Movie:** Legend of the Wild
- S Wild Babies
- W **Movie:** Spaceketeers

4:00
- 2 Sports Saturday
- 4 Sportsworld
- 11 White Shadow
- 13 Nova.
- 21 Supersoccer
- 31 American Story

4:30
- S **Movie:** Jamboree in the Hills

5:00
- 5 Mission: Impossible
- 7 Wide World of Sports
- 9 Championship Wrestling
- 11 Chips Patrol
- 13 America's Black Forum
- 21 Sesame Street
- 31 This Old House

5:30
- 4 NFL Week in Review
- 13 Open Mind
- 31 Lawmakers
- H The Rainmaker
- W **Movie:** Thief

6:00
- 2 Dave Marash Reporting
- 4 News
- 5 Starsky & Hutch
- 9 Racing from Belmont
- 11 Star Trek
- 13 Lawmakers
- 21 Sneak Previews
- 31 Searchings
- S **Movie:** Improper Channels

6:30
- 2 4 News
- 7 To be announced
- 9 In Search of
- 13 Mainstream
- 21 Guitar With Frederick Noad
- 31 European Television

7:00
- 2 7 News
- 4 Prime of Your Life
- 5 Welcome Back, Kotter
- 9 The Sorcerer's Apprentice
- 11 Dance Fever
- 13 Inside Albany
- 21 Wall $treet Week
- 31 New Voice

7:30
- 2 2 on the Town
- 4 Glen Campbell Music Show
- 5 All in the Family
- 7 New York People
- 9 **Basketball:** Phila. '76ers vs. N.J. Nets
- 11 Solid Gold
- 21 Inside Albany
- 31 The Session Ron Ellington

8:00
- 2 Walt Disney
- 4 Diff'rent Strokes
- 5 **Movie:** The Petrified Forest (1936). Humphrey Bogart, Bette Davis. Nice adapation of Robert Sherwood's play about intrigue in Arizona's petrified forest.
- 7 T.J. Hooker
- 13 Commanders
- 21 Jacques Cousteau
- 31 Evening at Pops: George Benson
- H **Movie:** House Calls
- N **Movie:** An Eye for an Eye
- S Burley Q
- W **Movie:** History of the World, Part I.

8:30
- 4 Silver Spoons
- 11 **Movie:** Titanic (1953). Clifton Webb, Barbara Stanwyck. Decent telling of the doomed ship's last and maiden voyage.

9:00
- 2 **Movie:** My Bodyguard (1980). Chris Makepeace, Adam Baldwin.
- 4 Gimme A Break
- 7 Love Boat
- 13 Mountbatten: A Man for the Century
- 21 Great Performances: The Mysterious Stranger
- 31 N.Y.U. Broadcast Lab
- S **Movie:** All Night Long

9:30
- 4 Love, Sidney
- 31 Women: N.Y. Edition

10:00
- 4 Devlin Connection
- 5 News
- 7 Fantasy Island
- 9 **Basketball:** Knicks vs. Milwaukee Bucks
- 13 **Movie:** Young and Innocent (See Tue, 12 midnight).
- 31 Six Great Ideas
- H World Championship Boxing
- N **Movie:** Beau Pere
- W **Movie:** Texas Lightning

10:30
- 5 Black News
- 11 News
- S Aerobicize

11:00
- 2 4 7 News
- 5 M*A*S*H
- 11 Laugh Trax
- S Bizarre

11:15
- 7 News

11:30
- 4 Saturday Night Live
- 5 **Movie:** The Magus (1968). Anthony Quinn,

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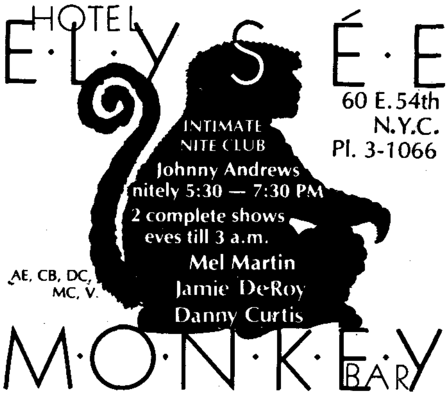

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Michael Caine. So-so psychological thriller based on John Fowles's great novel.
H **Movie:** The Blue Lagoon
S **Movie:** Naughty Wives
W **Movie:** Adultress

11:45
2 Sportspeople
7 **Movie:** Heroes (1977). Henry Winkler, Sally Fields.

12 **MIDNIGHT**
2 **Movie:** Rosemary's Baby (1968). Mia Farrow, John Cassavetes. A young pregnant woman slowly come to realize that her husband is involved in a coven of witches.
11 Best of the Midnight Special

12:10
N **Movie:** In a Year of 13 Moons

12:50
S **Movie:** American Gigolo

1:00
4 Uncle Floyd Halloween Special.
9 **Movie:** Count Yorga, Vampire (1970). Robert Quarry, Roger Perry. Clever and recommended vampire story set in Southern California.
11 News

1:30
11 Twilight Zone
H Catch a Rising Star's 10th Anniversary
W **Movie:** Body Heat

1:40
7 **Movie:** John and Mary (1969). Dustin Hoffman, Mia Farrow.

1:46
2 **Movie:** The Marcus-Nelson Murders (1973). Telly Savalas, Marjoe Gortner.

1:50
5 **Movie:** Juarez (1939). Bette Davis, Paul Muni. Memorable performances in a forgettable historical drama of Mexico.

2:00
4 An Evening at the Improv
9 Psychic Phenomena
11 Solid Gold
21 Washington Week in Review
S **Movie:** Alice Sweet Alice

3:00
4 Mary Tyler Moore
9 **Movie:** Deathdream (1972). John Marley, Lynn Carlin. Brutal drama of a Vietnam vet returning home and acting strange.
11 **Movie:** The Red Shoes (1948). Moira Shearer, Anton Walbrook. Giving it all for ballet; this movie is a favorite of many dancers.
H **Movie:** The Jazz Singer

3:15
7 News

3:30
4 Mary Tyler Moore

3:50
S **Movie:** All Night Long

4:00
4 Here's Lucy

4:41
2 **Movie:** Duel (1971). Dennis Weaver. Highway motorist becomes engaged in a game of death with a vengeful truckdrive who tries to force him off the road.

5:00
11 Biography
H The Rainmaker

5:20
S Bizarre

5:30
11 Christopher Closeup

Sun., Oct. 31

6:00
5 Mormon Conference
9 Straight Talk
11 Dick Van Dyke

6:30
2 Mr. Moon's Magic Circus
4 Sermonette
5 Time for Timothy
7 News
11 Herald of Truth
H Portrait of a Rebel: Margaret Sanger

6:45
11 Davey and Goliath

7:00
2 Captain Kangaroo
4 Agriculture U.S.A.
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller

7:30
4 Twice a Woman
7 This Is The Life
9 Growing Years
S Bobby Vinton

8:00
2 For Our Times
4 Today in New York
5 Jimmy Swaggart
7 Christopher Closeup
9 Newark and Reality
11 Dr. Snuggles
13 Sesame Street

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
11 Magilla Gorilla
H Yesteryear. . .1933
S Mark Twain Theatre

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Planet of the Apes
13 Mister Rogers

9:30
4 That Teen Show
5 World's Greatest Cartoon Show
7 Best of Kids Are People Too
9 Point of View
11 Josie and the Pussycats
13 Electric Co.
H The Cop and the Anthem

10:00
4 Positively Black
9 Mass
11 Tom and Jerry
13 3-2-1 Contact
21 Sesame Street
H HBO Magazine
S **Movie:** House Calls

10:30
2 Newsmakers
4 Visiones
7 Wildlife Adventure
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 News 4orum
5 **Movie:** Horror of Party Beach (1964). John Scott, Alice Lyon. Seaweed monsters spoil the party.
9 Make Peace With Nature
11 Three Stooges
13 Paterson Project
21 Football: Syracuse vs. Penn State
H **Movie:** Bear Island

11:30
2 Face the Nation
9 Rex Humbard
11 **Movie:** Hold That Ghost (1941). Bud Abbott, Lou Costello. Among the best A & C.

12 **NOON**
2 Dave Marash Reporting. . .
4 Meet the Press
9 Robert Schuller
13 To Hear
S **Movie:** The Club

12:15
5 **Movie:** Dr. Jekyll and Mr. Hyde (1941). Spencer Tracy, Ingrid Bergman. Terrific version of the classic horror story.

12:30
2 To be announced
4 To be announced

1:00
2 Lorne Greene's New Wilderness
9 **Movie:** Touch of Evil (1958). Charlton Heston, Janet Leigh. Orson Welles's masterwork, a cruel yet poetic *film noir,* with outlandish performances.
11 **Movie:** Who's Minding the Store? (1963). Jerry Lewis, Jill St. John. Lewis destroys a department store in his usual antic routines.
13 Magic of Dance
H **Movie:** Green Ice

1:30
2 **TV Movie:** *Satan's* Triangle (1975). Kim Novak, Doug McClure.
7 This Week With David Brinkley
21 Square Foot Gardening

2:00
7 Eyewitness News Conference
13 Great Performances: The Charterhouse of Parma
S **Movie:** The Loved One
W **Movie:** Border Guns

2:15
5 **Movie:** Dive Bomber (1941). Errol Flynn, Fred MacMurray. Lots of wartime air action.

2:30
7 **Movie:** Bounty Man (1972). Clint Walker, Richard Basehart, Margot Kidder.
21 Wall Street Week

3:00
9 **Movie:** Journey to the Unknown (1969). Vera Miles, Patty Duke. Two related mystery dramas.
11 **Movie:** The Desert Fox (1951). James Mason, Sir Cedric Hardwicke. Rommel's story of military defeat in WW2.
13 Six Great Ideas
21 Supersoccer
H Yesteryear. . .1933

3:30
2 To be announced

4:00
2 To be announced
4 Pop Goes the Country
7 **Movie:** Flying Misfits (1976). Robert Conrad, Peter Donat.
13 Agronsky and Co.
21 Matinee at the Bijou
31 Washington Week in Review
H Portrait of a Rebel: Margaret Sanger
S Bobby Vinton

4:30
4 For Better or Worse
13 Tony Brown's Journal
31 Lawmakers

5:00
4 All Thy Creatures
5 Kojak
7 Halloween Special
9 Those Amazing Animals
11 **Movie:** The Tall Men (1955). Clark Gable, Robert Ryan. Dull Western.
13 U.S. Chronicle
31 Money Makers
S Laff-a-Thon

5:30
7 Sportsbeat.
13 Firing Line
21 Six-Gun Heroes
31 European Journal
H The Commodores in Concert
S Fractured Flickers
W **Movie:** Never Never Land

6:00
4 7 News
5 **Movie:** The Night That Panicked America (1975). Vic Morrow, Cliff de Young. An *interesting chronicle of* the night Orson Welles's Mercury Theater broadcast *The War of the Worlds.*
9 Battlestar Galactica
31 All about TV
S Mark Twain Theatre

6:30
4 7 News
13 War and Peace
21 TV Quarterbacks
31 Searchings

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not!
9 Madame's Place
21 Senatorial Debates
31 Rebop
W Clown White

7:30
11 Entertainment This Week
13 Sea Power
31 Were You There
S The Crown of Bogg

8:00
2 Archie Bunker's Place
4 CHiPS
5 **Special:** WNEW-FM 15th Anniversary
7 Matt Houston
9 Straight Talk
13 Nature
21 Mystery
31 Murder on Lenox Ave.
N **Movie:** Fade to Black
S **Movie:** House Calls
W Beyond the Door II

8:30
2 Gloria
11 Lawrence Welk

9:00
2 Jeffersons
4 **Movie:** Halloween (1978). Jamie Lee Curtis, Tony Moran. Mental patient wreaks havoc.
5 Merv Griffin Show
7 **Movie:** The Wild Woman of Chastity Gulch (1982). Priscilla Barnes, Joan Collins, Howard Duff.
9 It is Written
13 Masterpiece Theatre: To Serve Them All My Days
21 **Movie:** Santa Fe Trail (1940). Ronald Reagan, Errol Flynn, Olivia de Havilland.
31 Evening at Pops: Buddy Rich
H **Movie:** Halloween II

9:30
2 One Day at a Time
9 World Tomorrow
11 Wall Street Journal Report
W **Movie:** Halloween II

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Crisis to Crisis
N **Movie:** Wolfen
S **Movie:** The Club

10:30
5 Sports Extra
11 From The Editor's Desk
13 Doctor in the House
H **Movie:** The Final Conflict

11:00
2 4 7 News
5 Last Word
9 Barry Farber
11 At the Movies
13 Metrocosms

11:15
2 7 News

11:30
9 Barry Farber
11 Weekend Sports Wrap-Up
13 Matinee at the Bijou
W **Movie:** Strange Behavior

11:45
2 Sports Update
4 **TV Movie:** Monster Disaster. Narrated by Lloyd Bridges.
7 Sports Special
H Catch a Rising Star's 10th Anniversary
S **Movie:** Tattoo

12 **MIDNIGHT**
2 **Movie:** Money From Home (1953). Dean Martin, Jerry Lewis.
5 David Susskind
7 **Movie:** Winter Kill (1974). Andy Griffith, Sheree North.
9 **Movie:** House of Dark Shadows (1970). Jonathan Frid, Joan Bennett. Expanded version of the gothic soap opera.
11 Streets of San Francisco
N **Movie:** The Boogey Man

1:00
7 **Movie:** Goodnight, My Love (1972). Richard Boone, Barbara Bain.
11 News

1:30
11 Twilight Zone
S **Movie:** Body and Soul

1:45
4 Mary Tyler Moore

2:00
2 News Nightwatch
7 **Movie:** Haunted Palace (1963). Vincent Price, Debra Paget.
11 It's Your Business

2:15
4 Visiones

2:30
11 Notre Dame Football

2:45
4 First Estate

3:00
9 **Movie:** Conquest of Space (1955). Walter Brooke, Eric Fleming. Pleasant fifties sci-fi; imaginative.

3:15
4 News

3:20
S **Movie:** Phobia

3:30
11 Dick Van Dyke

3:35
7 News

3:45
4 News

4:00
11 Best of Groucho

4:30
11 Abbott and Costello

5:00
11 Biography
S Laff-a-Thon

5:30
S Fractured Flickers

RADIO HIGHLIGHTS

Wed., Oct. 27

2:06/WQXR-AM/FM—Shostakovich: Piano Cto #1 in c.

3:00/WNCN—Mozart: Concertone for 2 Violins in C (Laredo, Tree/Schneider).

WNYC—Stockhausen: Die Jahreslauf.

4:00/WNCN—Rachmaninov: Polka de V.R. (Cherkassky).

5:00/WNCN—Brahms: Hungarian Dance #5 (Entremont).

5:06/WQXR-AM/FM—Holst: Capriccio for Orch.

6:00/WNCN—Haydn: Qt in d, Op. 76, #2 "Quinten" (Cleveland String Qt).

6:30/WNYC—Gould: Fall River Legend (Mitropoulos).

7:00/WNCN—Paganini: Cantabile in D, Op. 17 (P. Zukerman, Neikrug).

8:00/WNYC—Teddy Wilson: Statements & Improvisations, 1934-42.

8:06/WQXR-AM/FM—Moyzes: Violin Cto, Op. 53.

10:00/WNCN—Berlioz: Les Troyens: Royal Hunt & Storm (Haitink).

11:00/WNCN—Schumann: Liederkreis, Op. 39 (Pears, Perahia).

WNYC—Frescobaldi: Toccata nona (Party).

Thu., Oct. 28

2:06/WQXR-AM/FM—Falla: El Amor Brujo.

3:00/WNCN—Almeida: Guitar Cto #1 (Almeida/Ramsey).

WNYC—Music by Howard Hanson.

4:00/WNCN—Schoenberg: Piano Pieces, Op. 23 (Pollini).

5:00/WKCR—Opera Topics: Anna Moffo, sorpano.

WNCN—Geminiani: Cto Grosso in e, Op. 3, #3 (Dart).

5:06/WQXR-AM/FM—Volkmann: Serenade #1 in C, Op. 62.

6:00/WNCN—Reinecke: Flute Cto in D, Op. 283 (Rampal/Guschlbauer).

6:30/WNYC—Eubie Blake: Shuffle Along: Excerpts (Sissle, Blake).

8:00/WNCN—Soler: Harpsichord Sonatas (Valenti).

WNYC—Sherrill Milnes, live from Gracie Mansion.

8:06/WQXR-AM/FM—Mozart: Sym in D.

9:00/WNYC—Bernstein: West Side Story: Dances (Bernstein).

10:00/WNCN—Tchaikovsky: Francesca da Rimini, Op. 32 (Munch).

11:00/WNCN—Corigliano: Violin & Piano Sonata (Sr. Corigliano, Votapek).

WNYC—Gruenberg: Polychromatics (Shaulis).

Fri., Oct. 29

2:06/WQXR-AM/FM—Berwald: Sym in C.

3:00/WNCN—Prokofiev: Violin Cto #2 in g, Op. 63 (Chung/Previn).

WNYC—Musical ghosts, gremlins & goblins for Halloween.

4:00/WNCN—Saint-Saens: Havanaise, Op. 83 (Hoelscher/Dervaux).

5:06/WQXR-AM/FM—Chopin: Polonaise in A-Flat.

6:00/WNCN—Schubert: Hark, Hark, the Lark (Yablonskaya).

6:30/WNYC—Exploring Opera: Don Pasquale and his Basso Buffo Brothers.

7:30/WNYC—Mozart: Le Nozze di Figaro (Doese, Popp, Esham, Prey, Krause, Langan, Green, Sarfaty/Varviso).

8:00/WNCN—Various: Baroque Music (Stevens).

8:06/WQXR-AM/FM—Saint-Saens: Sym #2 in a, Op. 55.

9:00/WNCN—Dvorak: Terzetto in C for 2 Violins & Viola, Op. 74 (Guarneri String Qt).

9:06/WQXR-AM/FM—Rachmaninoff: Piano & Orch Cto in f-sharp (Davidovich/Ormandy).

11:00/WNCN—Haydn: Trio for Flute & Strings in D, Op. 38, #1 (Birkelund, Karecki, Petersen).

WNYC—Robert Ashley's: Private Parts, with music by Patrick Moraz, Emerson, Lake & Palmer, & others.

Sat., Oct. 30

10:00 a.m./WNCN—Tchaikovsky: Marche Slave, Op. 31 (Scherchen).

WNYC—Paul Jacobs, featured artist.

11:00 a.m./WNCN—Poulenc: Sextuor for Piano & Woodwind Qnt (Poulenc, Philadelphia Woodwind Qnt).

12:00/WNYC—Mozart: Adagio & Fugue in c (Schulz, Winbergh/Wimberger).

1:00/WNCN—Milhaud: Chansons de Ronsard (Blegen/Kojian & Zinman).

2:06/WQXR-AM/FM—Catalani: La Wally.

3:00/WNCN—Messiaen: Qt for the End of Time: Cluster of rainbows, for the angel who announces the end of Time (Tashi).

WNYC—Works by **Bach & Scarlatti** (Valenti).

5:00/WNCN—Mendelssohn: Organ Sonata in f, Op. 65, #1 (Parkins).

5:06/WQXR-AM/FM—Sarasate: Spanish Dance #2.

6:00/WNCN—Hanson: Sym #1 in e "Nordic" (Hanson).

6:30/WQXR-AM/FM—Lebrun: Oboe Cto in d.

7:00/WNCN—Szymanowski: Qt #2, Op. 56 (Borodin String Qt).

8:06/WQXR-AM/FM—Schubert: Flute & Piano Sonata in a.

9:00/WNCN—Beethoven: String Qnt in C, Op. 29 (Stern, Phillips, Clarke, Buchholz, Serkin, Graham).

9:06/WQXR-AM/FM—Debussy: La Mer (Laredo/Slatkin).

10:00/WNCN—Bartok: Hungarian Sketches (Reiner).

11:00/WNCN—Ravel: Ma Mere l'Oye-Suite (Ax, Nozaki).

WNYC—Brian Eno: On Land.

Sun., Oct. 31

10:00 a.m./WNCN—D. Scarlatti: Sonata in e (Benitez).

WNYC—The Juilliard Qt & guests.

10:06 a.m./WQXR-AM/FM—Handel: Trumpet Cto #9 in B-Flat.

12:00/WNYC—Highlights from Music Tour '82 celebrating Dutch music.

1:00/WNCN—Persichetti: Piano Cto, Op. 90 (Dick/Ormandy).

3:00/WNCN—Kodaly: Dances of Galanta (Fruhbeck de Burgos).

3:06/WQXR-AM/FM—Vivaldi: The Four Seasons: Autumn.

5:00/WNCN—Chopin: Barcarolle in F-Sharp, Op. 60 (Arrau).

6:00/WNYC—Bach: Cantata "Jauchzet Gott in allen Landen" (Hoch, Burns, Harada, Swensen, Nickrenz, Rosen, Lipkin, Cooper).

7:00/WNCN—Gounod: Faust (Freni, Domingo, Allen, Ghiaurov/Pretre).

7:06/WQXR-AM/FM—Beethoven: Violin & Piano Sonata #6 in A, Op. 30.

8:00/WNYC—Persichetti: Night Dances (Starker/Davies).

8:06/WQXR-AM/FM—Strauss: Der Zarewitsch: Highlights.

10:00/WNYC—Tartini: Violin Sonata in g "Devil's Trill" (Luca, Richman, Bogatin).

10:30/WNCN—Bruch: Cto for 2 Pianos, Op. 88a (Berkofsky, Twining/Dorati). C

Mon., Nov. 1

2:06/WQXR-AM/FM—Bartok: Suite #1, Op. 3: Vivace.

3:00/WNCN—Chopin: Scherzo #3 in c-sharp, Op. 39 (Ashkenazy).

WNYC—Harrison: Elegaic Sym.

5:00/WNCN—Prokofiev: Etudes, Op. 2 (Sandor).

5:06/WQXR-AM/FM—Wagner: Lohengrin: In Fernem Land.

6:00/WNCN—Liszt: Ballade #2 in b (Horowitz).

6:30/WNYC—Hewitt: Yankee Doodle with Variations; the 4th of July (Ellsasser).

7:00/WNCN—Bellini: I Puritani: A te o cara (Sutherland, Pavarotti, Ghiaurov/Bonynge).

7:06/WQXR-AM/FM—Copland: Sym #3.

8:00/WNCN—Grieg: Violin & Piano Sonata #3 in c, Op. 45 (Wilkomirska, Barbora).

WNYC—Mahler: Kindertotenlieder (Ferrier, Walter).

9:00/WNCN—Mendelssohn: Piano Trio #2 in c, Op. 66 (Kalichstein, Laredo, Robinson). Recorded at the 92nd St. YM-YWHA.

9:06/WQXR-AM/FM—Stravinsky: Mass (Valente, Ciesinsky, Gilmore, Cheek/Masur).

11:00/WNCN—Verdi: Qt in e (Saulesco Qt).

WNYC—Elgar: Piano Qnt (Ogdon, Allegri).

Tue., Nov. 2

2:06/WQXR-AM/FM—Milhaud: Protee: Nocturne & Finale.

3:00/WNCN—Messager: Deux Pigeons: Ballet Suite (Blareau).

WNYC—Music by Francis **Poulenc.**

4:00/WNCN—Bruch: Violin Cto #1 in g, Op. 26 (Heifetz/Sargent).

5:06/WQXR-AM/FM—Paganini: Violin & Guitar Sonata in A, Op. 3.

6:00/WNCN—Ravel: Violin & Piano Sonata (Grumiaux, Hajdu).

6:30/WNYC—Carpenter: Krazy Kat (Simmons).

7:00/WNCN—Debussy: Noel des enfants qui n'ont plus de maisons (de Los Angeles, Soriano).

8:00/WNCN—Le Duc: Violin & Continuo Sonata in D, Op. 1, #1 (Leiberman, Kroll).

WNYC—Gershwin: An American in Paris (Steinberg). The Vintage Irving Berlin.

8:06/WQXR-AM/FM—Sibelius: Sym #1 in e.

9:00/WNCN—Mozart: Le Clemenza di Tito: Ov; Violin Cto #5 in A "Turkish" (Perlman, Levine).

9:06/WQXR-AM/FM—Mozart: Sym #28 in C.

11:00/WNCN—Reicha: Bassoon Qnt (Grossman, Philadelphia String Qt).

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sea bass seviche with avocado, crisp roast duckling with New York State peach sauce, poached Atlantic halibut with American caviar and saffron cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. *Washington bade farewell to his officers here in 1783.* Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of *duck with apple tart and apple jack sauce.* Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp *bowls in the nest, yam yam duckling, steamed lobster.* Res. sug. Open daily noon-1 a.m. **(M)** AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. *Private room for* banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. American-Nouvelle. Spcls: insalata di mare, cucumber soup, steak au poivre, filet of sole grenobloise. Res. sug. Open daily noon-2 a.m. **(I).** AE.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily. 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, *Fri.-Sat. to midnight. Guitarist* evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the *Mosconis' own* imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CAFE SOCIETY—43 E. 20th St., 673-8885. Casual. Novelle cuisine. Spcls: sautéed crab in a sweet potato basket, grilled tournedos of beef in lobster butter sauce, baked red snapper in phyllo pastry. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Closed Sat.-Sun. execpt for private parties. **(M)** AE.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, *veal rollatini with green* noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MARY ELIZABETH'S—6 E. 37th St., 683-3018. Casual. Traditional American. Spcls: spoon-dropped codfish balls, roast loin of pork, beef pot-roast, home baked bread. B Mon.-Sat. 7-11. L Mon.-Sat. 11-3. D Mon.-Fri. 4-9. Complete D. Private parties for 50. Closed Sun. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat.-Sun. noon-4. Bar open til 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahai kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab & sweetbread terrine with fresh morelles, smoked cornish game hen, sausage of wild boar & mushrooms, medallion of venison. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

23rd STREET BAR & GRILL—158 E. 23rd St., 533-8877. Casual. American-Continental. Spcls: batter fried chicken, chinese baby-back ribs, smoked turkey & mozzarella sandwiches, chili. Open Mon.-Fri. 11 a.m.-2 a.m., Sat. noon-3 a.m., Sun. to 1 a.m. Br Sun. noon-4. Private parties for 25-60. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

BISTRO BORDEAUX—407 Eighth Ave., bet. 30th & 31st Sts., 594-6305. Casual. French. Spcls: terrine of vegetables, steak with shallots, sole cressonnière. Res. sug. L Mon.-Fri. noon-3. D daily 5-10:30. **(M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

RESTAURANTE EL ESPANOL—318 W. 23rd St., 691-0529. Casual. Spanish-Mexican. Spcls: trout nabarra, paella, seafood in green or garlic sauce. Res. sug. Open daily noon-midnight. Pianist Fri. & Sat. **(I-M)** AE, CB, DC.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, boneless roast duckling, steak au poivre. Res. sug. L Tues.-Sat. 11:30-2:30, Sun. noon-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. **(M)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

BEIJING PAVILION—220 E. 46th St., 661-8275. Dress opt. Mandarin-Szechuan. Spcls: Peking duck, sauted prawns with shanpung sauce, kirin fish Peking style. Res. nec. L daily noon-3. D daily 3-11. Private parties for 140. **(M)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE COMMON GOOD—304 E. 48th St., 935-9840. Casual. American-Continental. Spcls: oriental sesame chicken, Texas barbecue ribs, Louisiana shrimp fry. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Bar til 3 a.m. Ent. nightly. **(I-M)** AE.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBÓLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties *in both rooms. Closed Sun.* **(M-E)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

JIMMY'S 46—148 E. 46th St., 986-4676. Dress opt. Continental. Spcls: steak suprême, mixed seafood *platter, veal masala, lamb chops. Res. sug.* L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11, Sat. from 4. Private parties for 55. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5:30-11, Sat. to 10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, scallop & shrimp pernod, prime ribs. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. *Hunan. Spcls: chicken three flavors, vegetable pie,* minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties for 50. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan

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SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Tues.-Sat. noon-2:30. D Tues.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. & Mon. **(M)** AE, CB, DC, MC, V.

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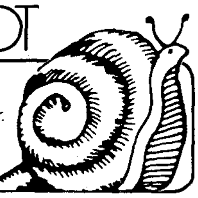

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RESTAURANT DIRECTORY

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. *Casual. French bistro. Spcls: French hamburger,* omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (*open till midnight*), *Tues.-Sat. to* 11:30 (*open till* 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. *noon-3.* After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: *steak, prime ribs, seafood.* Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta.

Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. Jacket required. Continental. Spcls: Dover sole meunière, chicken curry, veal piallard. Res. sug. D Mon.-Sat. 7:30-2. Complete D. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St., 688-3817. Casual. Italian. Spcls: pasta, Italian pizza, stuffed artichoke hearts. Open Mon.-Sat. 11:30 a.m.-2 a.m., Sun. 1-11. **(I)** AD, DC.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Ronny Whyte Duo Tues.-Sat. from 8:30. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

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FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D *menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight.* Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. *Continental. Spcls: roast quail grand veneur, mousse* of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed mussels, poached fillet of sole with pesto sauce, escalope of veal stuffed with spinach & cheese, pear in beaujolais. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D *Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m.,* Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

ZUCCHINI—1336 First Ave., bet. 71st & 72nd Sts., 249-0559. Casual. American-Vegetarian. Spcls: ratatouille, chutney chicken, spinach & mushroom roulade. Res. sug. L daily 11-5. D daily 5-11. Private parties for 60. **(I)** AE, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist *nightly.* Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish ma*riné with cucumber & coriander sauce, country quail* stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp, beer, wine, or sangria; and baked potato. Child's D. **Bayridge** Third Ave. & 96th St., 745-6200. Beef, *chicken,* & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free salad bar; shrimp; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. *Casual. Italian-American. Spcls: seafood, steaks,* variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress *opt.* American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

DAZIE'S—Sunnyside, 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eve. Free parking. **(M)** AE, CB, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876. Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 10/29, 30, The Al Haig Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 10/25, The Judy Steele-Eric Howard Trio. 10/26-31, Ira Sullivan and Red Rodney. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 10/25, Gary Puckett. 10/26, Blotto; Eight to the Bar. 10/28, Larry Coryell and Michael Urbaniak. 10/29, The Mamas & The Papas featuring John Phillips, Denny Doherty, Spanky McFarlane & MacKenzie. 10/30, Robinson's Mysteries. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 11/9, The Arvel Shaw Trio nightly at 9 and 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 10/28, Bluegrass Run Bluegrass Band. 10/30, The Chicken Chokers String Band. Shows at 8:15. No credit cards.

FAT TUESDAY'S—190 Third Ave., 533-7902. 10/26-31, Shirley Horn Trio, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 10/28, Nancy Vogl & Suzanne P. Shanbaum. 10/30, Paula Lockheart Trio. 10/31, Halloween Show. No credit cards.

THE GREAT GILDERSLEEVES—331 Bowery, 533-3940. Open seven days a week 8-4. 10/25, Ed Palermo Big Band. 10/26-28, Dakota Staton; David 'Fathead' Newman Quartet. 10/29-31, Abbey Lincoln Trio; Lou Donaldson Quartet. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 10/25, Bob Cunningham and Bross Townsend. 10/26-30, Joe Lee Wilson. 10/31, Andy Bey. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

GRIFF'S SEAFOOD PLAZA—Third Ave., at 37th St., 867-7179. Pianist Nina Sheldon plays Sun. & Mon. from 7-11. 10/26-30, pianist Tommy Flanagan with Rufus Ried on bass. Music starts at 9. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Music Room: 10/26, Those Gennaro Sisters. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 10/26-30, pianist Ray Bryant with Jimmy Rowset on bass. Sun. & Mon. pianist Fred Hersch with Marc Johnson on bass. AE, DC, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 10/25, Bob Moses Quartet. 10/26-30, Red Garland, Philly Joe Jones, Ron Carter, Marchall Ivery. 10/31, Pete 'La Roca' Septet. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 10/30, Vic Damone sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 10/26-11/13, singer Fran Warren returns, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. No credit cards.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 10/30, Leine Spohn with Scott Hardy on guitar and Franz Wagner on bass. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 10/26, comedian Bob Nelson. 10/27, Pacific Orchestra; Sister Sun. 10/28, Dan Daley; George Dickle Band. 10/29, Jim Dawson; Schoolgirls. 10/30, Screamin' Jay Hawkins; Leslie Chaze. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 10/25, 26, Gary Numan. 10/27, 28, Eddie Money. 10/29, 30, Yaz. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11. 10/25, Lynn Welshman Tentet. 10/26, Carla White-Manny Duran Band. 10/28, Nitespryte. 10/29, 30, Noel Pointer. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 10/25, 26, Debbie Whiting. 10/27, Accent on Travel. 10/28, Lou Tattou. 10/29, Stephanie; Randy Klein. 10/30, Debbie McHale. 10/31, J-2 Rock. No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 10/26, Afro-Cuban Jazz with Daniel Ponce. 10/29, 30, Sun-Ra and His Arkestra.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 10/25, Howard Johnson & Gravity. 10/26-30, David Murray Octet. 10/31, Thiago de Mello & Amazon. 11/1, Ted Curson. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 10/26-30, Renee Warren sings, Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Thru 10/30, blues singer Charles Brown, Tues.-Sat. at 9, 10:30 & 12:30. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 10/25, Ray Barretto and his Orchestra play opposite Dizzy Gillespie and his group. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 10/26-31, Dexter Gordon Quartet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 10/26, Percy France with Ronnie Cole. 10/27-31, Willis Gator Tail Jackson. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 10/25-30, Michael Moore on bass with Lee Anne Ledgerwood on piano. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 10/25, Black Water. 10/26, Peach Fish Pie. 10/27, Soozie and Great Balls of Fire. 10/28, Swing Fever. 10/29, 30, The Juke Joint Band. 10/31, Middle of the Road. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 10/25, 26, Livingston Taylor; Den McGorny. 10/27, Junior Walker and the All Stars. 10/28, Dr. John & Big Joe Turner. 10/29, 30, Moonshine Express & Saddle Tramp. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 10/25, 26, Ten Brooks Molly. 10/27, 28, Madison County. 10/29, 30, Shinbone Alley. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 10/25-30, comedian-impressionist Dennis Blair, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. 10/29, 30, 31, Special Halloween Show featuring Mier Yedid. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., mentalist Marvin Bakalar with comedian Chuck Sacci. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/22, Mike Cerrati Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE PALACE—110 E. 14th St., 473-4100. New nightclub-cabaret-restaurant in the landmark building that once housed Luchow's. Lively disco nightly from 8 - 4 a.m. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sat. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Peter Gerardi & Stephen Donet, Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

SOLUTIONS TO LAST WEEK'S PUZZLES

H	A	R	R	I	E	R	S	■	E	R	O	T	I	C
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R	E	A	R	L	I	G	H	T	S	■	P	O	S	T
A	■	N	■	S	■	I	■	R	■	T	■	L	■	T
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A	G	A	T	E	■	G	E	R	M	I	C	I	D	E
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FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 10/27-29 at 6:30, Broadway Brats. Thru 10/29, singer Eartha Kitt returns, Tues-Thurs at 11, Fri. & Sat. at 8:30 & 11. AE, MC, V.

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AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 10/30, pianist Joe Bushkin and friends, Tues.-Sat., 9:45 & 11:45. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** 10/26-12/31, singer Monelle, Tues.-Sat., at 9:30 & 11:15, *dining & dancing until 4 a.m.* **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

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ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** 10/25-11/6, singer Barbara Cook, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Disco from 8:30. Thru 11/27, Karl & Mary Keller, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Singer-pianist George Feyer, Tues.-Sat. from 9-1 a.m. **Waldorf Cocktail Terrace:** The Michael Favato Trio play Tues.-Sat., 7- midnight. Pianist-singer Dardinella plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. *Continental restaurant.* Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

THE PARK TEN—10 Park Ave., at 34th St., 889-1310. Continental restaurant. 10/29, 30, jazz singer-pianist Sue Maskaleris performs from 8-midnight. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Ronny Whyte with Frank Tate on bass play Tues.-Sat. from 8:30. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 10/25, Gayle Marie. 10/26, Wisa D'Orso. 10/27, ~~Steven Hayes. 10/28,~~ Amelia David. 10/29, Michael McAssey. ~~10/30, Celeste.~~ 10/31, Mr. Ruby Rims. 11/1, Pat Stanley. No credit cards.

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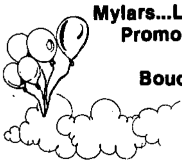

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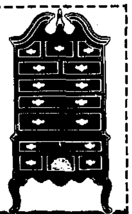

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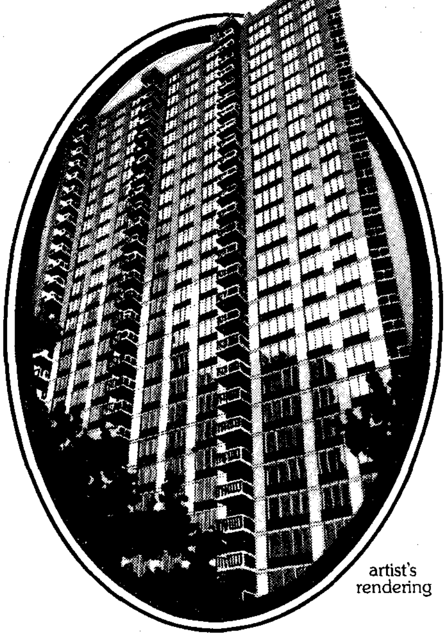
Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$210 per inch; 2 consecutive ads—$187 per inch each; 3 consecutive ads—$173 per inch each; 4 consecutive ads or 13 during one year—$158 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular *New York* magazine Classified.

They're all coming to see the condominium on the park.



artist's rendering

The people who missed Soho.
Who waited too long for Columbus Avenue. Who thought they'd never see a Manhattan opportunity this good again.
They're coming to see the spectacular skyline views overlooking the park.
The neighborhood restaurants New York Magazine raves about.
The convenient location between midtown and Wall Street.
But most of all, they're coming to see extraordinary, contemporary apartments, with the extras they want most, priced from under $125,000.
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The condominium on the park is open now • Temporary entrance, just east of 5th Ave., on 23rd Street, facing park.
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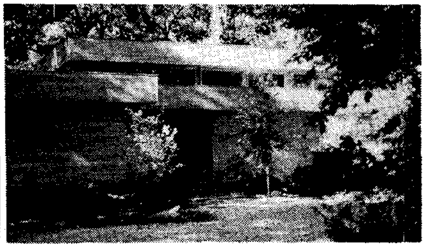
Sponsor: Madison Green Corp., a company established by the Principals of Rose Associates.
Exclusive Sales Agents: The Marketing Directors, Inc.
The complete offering terms are in an Offering Plan available from Sponsor, NY #CD82-076.



Secluded 3 bedroom - 2½ bath architect contemporary and garage on 1½ acres. Minutes to bay, Sag Harbor, ocean. Many extras $265,000 EXCLUSIVE Harpoon Realty Ltd. 516-725-2252

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West Nyack $325,000

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Enter through gate on long driveway between 2 large ponds. Magnificent sandstone home with 9 rooms that include 5 bedrooms, 2½ baths, large living and dining rooms with beamed ceilings, plus apartment above 2 car garage. Wide board floors. Fireplace. Fully insulated, wellhouse & small barn on 5 fenced acres, owner will finance.

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NOVEMBER 13 2:00PM

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SCHLOTT Realtors

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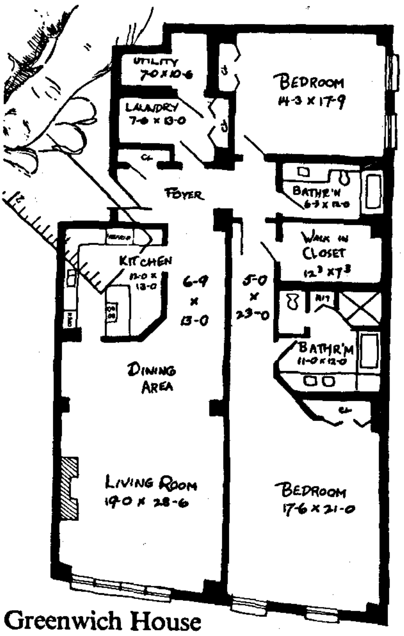
Look closely at this floor plan. You'll see an uncommonly spacious 2 bedroom, 2 bath apartment, with 2,270 square feet of space. Every other apartment in Greenwich House is in excess of 2,000 square feet, has a reserved indoor parking space and contains all the amenities and finishing touches you would expect at these prices.



Greenwich House offers 23 extraordinary 1 and 2 bedroom cooperative apartments, thoughtfully planned for people who want to live in peerless luxury and comfort. We're located on a tree-lined, cobblestone street, in one of the Village's most charming, residential neighborhoods. Surrounded by turn-of-the-century brownstones, we're close to parks, playgrounds, and transportation. Apartments range in price from $225,000 to $450,000.

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247 West 12th Street, NYC
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The complete offering terms are in an offering plan available from the sponsor.

NEW YORK MAGAZINE COMPETITION

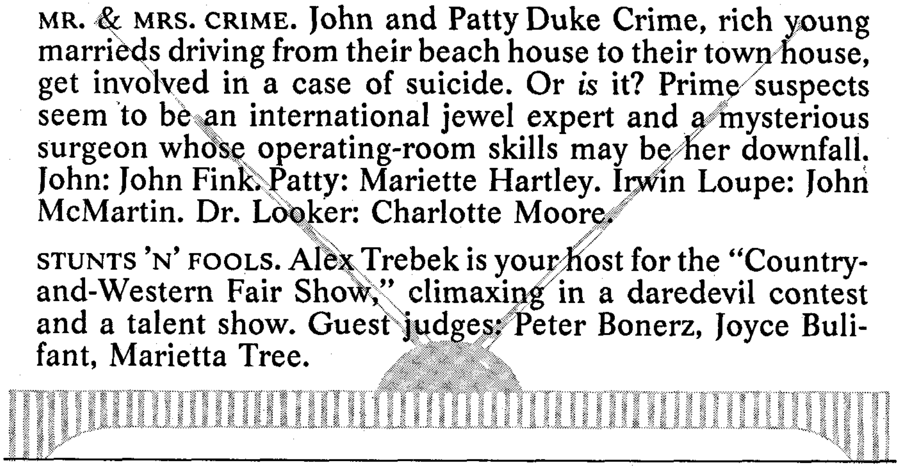
COMPETITION NUMBER 458

BY MARY ANN MADDEN

ARMSTRONG STUDD, DETECTIVE. Studd, a 35-year-old bachelor millionaire, gets involved in a case of murder. His prime suspects seem to be a top lipstick model and a missing heiress. Studd: Malcolm Thorax. Sienna: Morgan Fairchild. Cameo by Lana Turner.

MR. & MRS. CRIME. John and Patty Duke Crime, rich young marrieds driving from their beach house to their town house, get involved in a case of suicide. Or *is* it? Prime suspects seem to be an international jewel expert and a mysterious surgeon whose operating-room skills may be her downfall. John: John Fink. Patty: Mariette Hartley. Irwin Loupe: John McMartin. Dr. Looker: Charlotte Moore.

STUNTS 'N' FOOLS. Alex Trebek is your host for the "Country-and-Western Fair Show," climaxing in a daredevil contest and a talent show. Guest judges: Peter Bonerz, Joyce Bulifant, Marietta Tree.



Above, writing for a fall schedule. Competitors are invited to invent and briefly describe a television program likely to be seen this season.

Results of Competition 455, in which you were asked for four lines of rhymed verse containing only four-letter words.

Report: Here: text from some four-only odes seen: Koch race. Love poem. Jack plus Jill. Sec'y Watt plus tree, also pond, dead duck. Many that hate this very comp. We're sure. Eyes hurt from scan ache. Sore eyes give pain. But which of us, has, from time to time, not?

First Prize of a two-year subscription to "New York" to:

Pope John Paul eats fish stew,
Sips some wine with each chew;
Nuns trip past with soft step.
Rome ain't what you'd call prep.
David English, West Somerville, Mass.

Runner-up Prizes of one-year subscriptions to "New York" to:

Noël, Noël, with yule time near,
What won't they sell with yule time here?
That yule time tree (more dear each year)
Will make dull glee when hung with beer.
E. C. Pier, Whitingham, Vt.

With love this good,
With love this rare,
Let's grab this time,
Let's hunt some bare.
Anne Brett, Los Angeles, Calif.

Well-kept nine-room Cape with pool, game room, pine deck, tile bath—more.
Glen Cove area, near lake, park; cool, shop with ease, golf club next door.
Very easy walk from town; must sell this week (dogs, cats, kids fine).
Take over soon with some cash down. Call 445-9559.
Jane Feder, Long Beach, N.Y.

And Honorable Mention to:

Some folk swig beer, like hogs, don't they just?
Some folk gulp food, dang near till they bust,
Some folk hate work, only toil when they must,
Most folk don't mind when they turn into dust.
Patsy Speakman Felmet, Wintersville, Ohio

Come here Joey,
Wipe your feet.
Fill your dish,
Chew your meat.
Elsie E. Boyd, Stoneboro, Pa.

Sexy golf rule:
Stop. Spot. Pray.
Lift your iron,
Call fore. Play.
Jessie Tirsch, Greenwich, Conn.

Have card
Will rime.
Real hard,
This time.
Jacqueline Fogel, Jamaica, N.Y.

Real boys don't like eggs
Made into pies.
Real boys like beer kegs
With shot—with guys.
Anthony Angell, Greenville, R.I.

Will corn grow ripe?
Will kids still roam?
When that huge bomb
Hits hard near home?
Sippy Hayman, Steubenville, Ohio

Come dark,
Dogs bark,
Boys lark,
Cats hark.
R. Gilbert, N.Y.C.
sp. mention: S. T. Florie, New Britain, Conn.

Four farm boys from near Troy flew down;
Four more flew here from Rome.
They eyed each peep show from this town,
Then, worn with porn, flew home.
Mark Townley, N.Y.C.

Come, look upon this cold gray city
With eyes that warm each home with love,
With eyes that weep, that know man's pity,
With eyes that glow, that show God's love.
Rev. Charles J. Matonti, Jamaica, N.Y.

When Marg Dale
Sets sail—
Sans fail:
Oops! Gale!
Margaret D. Dale, Longmeadow, Mass.

Said Sade: "That rake
This whip won't maim;
Real love must hurt,
Else joys seem tame."
Jerry Trueman, Plainview, N.J.

When pros meet: Hold that line!
Clip that back! Hurl that ball!
Stop that kick! Dear team mine,
Loft that pass. Well, next fall.
Jeanette Wilken, N.Y.C.
similarly: John Tomlinson, N.Y.C.

U.F.O.'S WERE SEEN.
MOBS RIOT. METS LOSE.
What does that text mean?
We'll skip this day's news.
Claire Bazinet, Flushing, N.Y.
similarly: Laurie Stearns, Pelham, N.Y.

Cats purr, meow, take naps
Upon warm, cozy laps.
Hear this: Cats don't obey;
They just won't move away.
Oscar Weigle, Whitestone, N.Y.

Turn away from that beef hash;
Also shun beef stew, pork, lamb;
Meat will draw away your cash.
Hope your kids will live with Spam.
Michael Fleischmann, N.Y.C.

TONIGHT AT THE ASSEMBLY:
GREAT FISH!
GREAT LOBSTER!
GREAT VEAL!
THE ASSEMBLY
MORE THAN A GREAT! STEAKHOUSE
16 West 51st Street. Reservations 581-3580.
Serving lunch and dinner weekdays.
Reduced rate parking

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Plus 54 Other Great Entrees
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Skylight Rooms
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3 stars – N.Y. Times
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There's a Great Italian on First.
How do you tell a great restaurant? Some people think superb food, excellent service and pleasant surroundings are all it takes. Not so. There's more. Every great restaurant also enjoys a loyal following of discriminating customers. Piccolo Mondo is just such a restaurant. Near the action but away from the mid-town dinner crowds.
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PARKING AVAILABLE.
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CHAMPAGNE BRUNCH
SAT., SUN. & HOLS.
REDUCED RATE PARKING

Punk-rock baby with punk look true,
This dude digs that hair pink-blue,
Digs them pins that stab your nose,
Chin, neck, hips, legs, plus them toes.
Angelo Papa, Trenton, N.J.

Send Noah: five dogs, four cats,
Nine cows, gray rats.
Pigs, deer, some gnus.
Wait! Stop! Send twos.
Ann C. Nolen, Tulsa, Okla.

Dawn soon here—just hear that brat yell.
(Yawn) Can't doze, home life pure hell . . .
Baby said "Dada" just this morn.
Best damn tyke ever been born.
Raymond E. Benenson, Niskayuna, N.Y.

Eve's bite made Adam lose
Eden, draw God's damn.
More? Cain-Abel: Wham!
Film with 11:00 news.
Ben Patterson, San Diego, Calif.

Past love, past hate,
Jean aims. *Jean! Wait!*
Your deed will mean
Long jail days, Jean.
Nancy Stark, N.Y.C.

Chic-food fads have made many folk rich;
Tuna loaf, okra soup, rose hips, kiwi flan,
Snow peas, bean curd, soya cake with bran.
With such slim fare, most folk just itch.
John Mihnos, N.Y.C.

"Play ball," said Pete Rose. "This team can't lose,
With Ryan, Rice, Bell, José Cruz,
Plus Amos Otis, Dent, Vida Blue,
Fisk, Fred Lynn, also Remy, Alou."
Mark Wolfson, Spring Valley, N.Y.

Alas, nice poem, done with nice plan.
Can't hope it'll earn more than fast scan.
With lots more able odes writ with such tang,
Poor Levy just can't cope—good luck Tony Lang!
Arnold Levy, N.Y.C.
sp. mention: Mimi Kahn, Oakland, Calif.;
Mary M. Murdoch, Salisbury, N.C.;
Msgr. A. V. McLees, St. Albans, N.Y.;
Sharon Lowenheim, Chicago, Ill.;
Ross Heisman, Richmond, Va.;
Tracey Lathem, Birmingham, Ala.;
Diana Tramon, Park Ridge, N.J.

Dear poet muse, come heed this plea,
Send help, your poet asks from thee,
What word will fill what Mary Ann's
Four-five-five asks? Much love, Your fans.
Miles Klein, East Brunswick, N.J.
sp. mention: Phil Levine, Bronx;
Ivan L. Fortin, Linden, N.J.;
Melody Bunting, N.Y.C.;
John Blumenthal, Rye, N.Y.;
Robert F. Dean, Raleigh, N.C.;
Ms. Gene Winslow, Summit, N.J.;
Nancy Joline, Huntington, N.Y.

Competition Rules: One entry only should be sent to Competition Number 458, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 5. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 29 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

When Esther was 17, Myasthenia Gravis struck. There is no cure. But there is hope.

Myasthenia Gravis is a deadly neuromuscular disease. It can strike anyone. At any age. Its cause is unknown. And so is its cure. Symptoms are baffling, ranging from fatigue and loss of balance to slurred speech and difficulty in breathing, making early diagnosis difficult.

Until recently, MG brought death to 85% of its victims. Today, thanks to progress, 85% live . . . and like Esther are able to live relatively "normal" lives —most of the time.

The MG Foundation is giving hope to Esther and over 100,000 other myasthenics. And through the foundation's Weeb Ewbank/Lamar Lundy Fund for Research in MG, we may someday discover a cure.

Please help us with your tax deductible contribution. Your support will help give hope to all myasthenics.

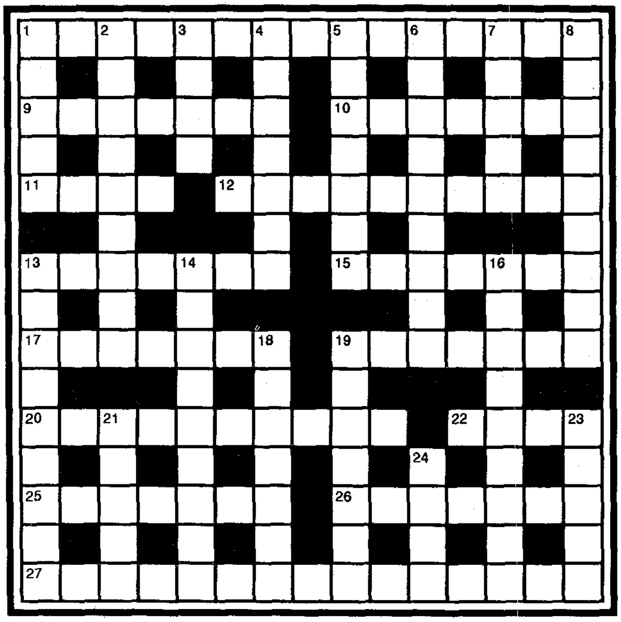
Tony Randall
Tony Randall
National Campaign Chairman

THE MYASTHENIA MG GRAVIS FOUNDATION
15 East 26th Street, N.Y.,
N.Y. 10010
Tel.: (212) 889-8157

‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Old military equipment drawn with rude blocks perhaps. (5, 3, 7)
9 Poet is mere crude boy! (7)
10 See 18 Down.
11 Is inattentive to the most confident tips. (4)
12 Mad Dane feared to keep attackers out of region. (6, 4)
13 At night it might throw fresh light on things. (3, 4)
15 Nun mixed up in case where there are subtle differences in meaning. (7)
17 Those who prepare themselves for action with beams? (7)
19 Stuck together when married? (7)
20 Reddish-brown earth placed by little bed, thanks! (5, 5)
22 This iron is used in football. (4)
25 Gives vent to tennis cries with one other. (4, 3)
26 Subdue love with girl and you and I. (7)
27 Proverbially they’re gregarious in the air. (5, 2, 1, 7)



Down

1 At sea you can’t look forward to it. (5)
2 Beat by very strong bowling? (9)
3 Clean out stud. (4)
4 Girl eager to get fabric. (7)
5 Wager you and I measure together. (7)
6 Young person sitting on brick structure in Liverpool suburb. (9)
7 Weaker old halter? (5)
8 Took part in trial. (9)
13 Aggressive weapon used after dark in entertainment centre? (5, 4)
14 Do they get your number in the theatre? (9)
16 Entomologist may find this bird and fish of interest. (9)
18 (with 10 Across): Mixture of his hot rum put into prelude to victory celebration? (5, 2, 7)
19 Starts out with an explosion? (4, 3)
21 Decay or a bit of machinery? (5)
23 Many behind are gloomy. (5)
24 Wager on a letter. (4)

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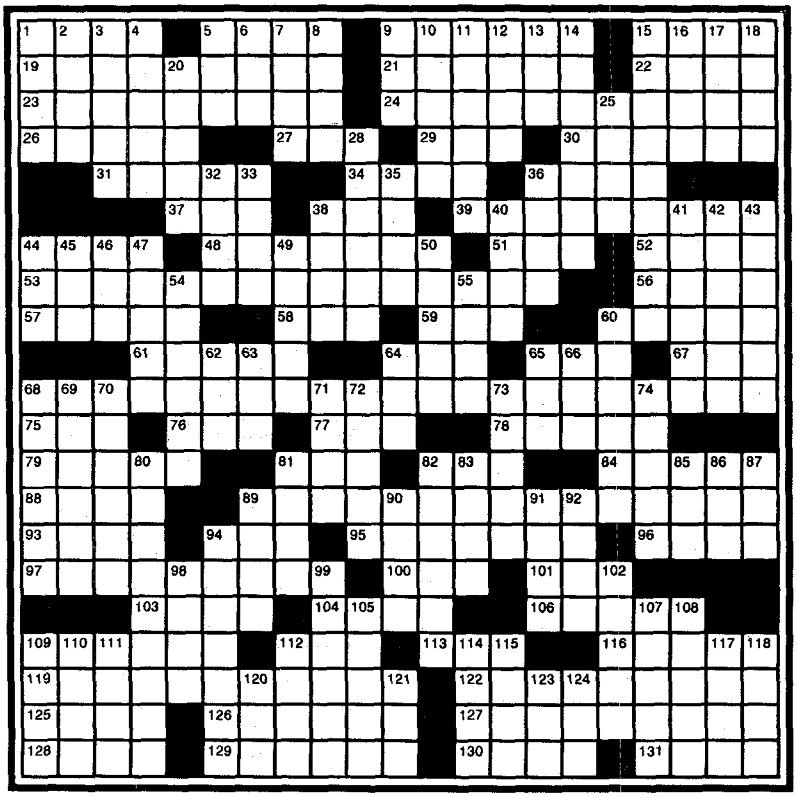
‘OZ’: CUE CROSSWORD/By Maura B. Jacobson

Across

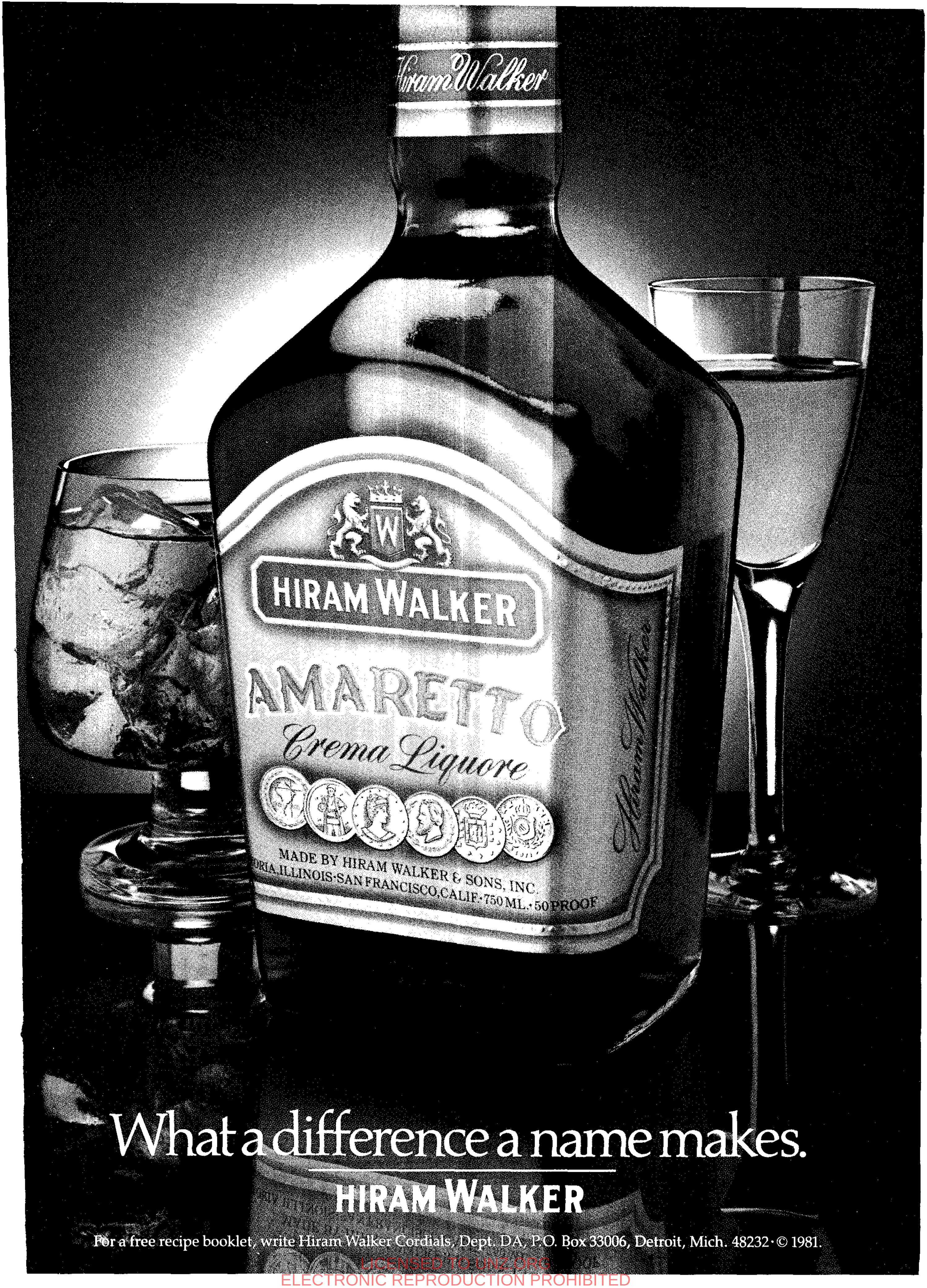
1 Out of harmony
5 Graven image
9 Agave liquor
15 Opened the throttle
19 Start of Judy’s song
21 King of the Huns
22 Where the hearth is
23 Jack Haley
24 Oz composer
26 Oakley
27 Dawdle
29 Half a score
30 Despicable
31 Reese of song
34 Sub —— (secretly)
36 Pearl Buck heroine
37 Wallet item: abbr.
38 Women’s cause, for short
39 Oz folk
44 Vincent Lopez theme
48 Affixes on a stake: var.
51 Slapstick prop
52 Pulitzer novelist, 1958
53 Bert Lahr
56 S. Am. turkey
57 Golfing great
58 Media plugs
59 Pub
60 Cauterizes
61 Same as F-sharp
64 Parent of 124 Down
65 Short swim
67 Once-named
68 Oz intention
75 Before, to poets
76 Kind of kiln
77 Financial subj.
78 From the beginning: Lat.
79 Bonn worriment
81 “Mamma —— !”
82 Hebrew letter
84 Crop up
88 Manicurist’s target
89 Oz turnpike
93 City of Sicily
94 Loser to D.D.E.
95 Forerun
96 Not fooled by
97 Latter-day Dorothy
100 —— Moines
101 White vestment
103 Membership fee
104 Give moral support
106 Bats like Reggie
109 Toreador’s vest
112 Before mode or king
113 Carpentry need
116 End of Judy’s song
119 Oz
122 Oz author
125 Basilica center
126 Boxer Shavers
127 The Scarecrow
128 Oklahoma city
129 Pinches the nose
130 Oildom acronym
131 In —— (existing)

Down

1 Colleague of Toto
2 Salome’s victim
3 Revise
4 Tighten the shoelaces
5 German pronoun
6 Partner of dese and dose
7 Ph.D. exam
8 Capp’s hyena
9 —— -jongg
10 Les —— -Unis
11 Small river
12 Grafted plant shoot
13 The aggregate
14 “—— Vita”
15 Contraction in size
16 Equestrian’s game
17 Kiwi’s kin
18 Trophy rooms
20 Handle (a tool)
25 Esau’s wife
28 Cross-examines
32 Film pioneer
33 Soprano Gluck
35 Do as told
36 Getting —— years
38 “Angel” Cheryl
40 Atop
41 Tree lizard
42 Less remote
43 Felt intuitively
44 To the —— degree
45 Cry of discovery
46 Drumstick
47 “Nor iron bars ——”
49 Brooklyn Institute
50 Carve the roast
54 Not riding
55 —— the kill
60 “Meet the Press” moderator
62 Baseball abbrs.
63 Fore’s opposite
64 Vintage car
65 Society rookie
66 —— Jima
68 Disaccustomed
69 Verdi opera
70 Liz’s “Little Foxes” role
71 Eye, to Eiffel
72 Apache trophy, once
73 Le —— (Normandy port)
74 Tyrone Power portrayal
80 Bad-mouthed
81 Chow hall
82 Chirps
83 Primer lessons
85 Cyclotron particle
86 Held court
87 Shogun’s capital
89 Certain petty officers: abbr.
90 Wingate of WWII
91 Lupino and Tarbell
92 Convict’s quarters
94 Small ring of color
98 Halo glow
99 Kansas city
102 Fellow, in Dublin
105 Wax-dyed fabric
107 Leigh’s costar
108 Nylon mishaps
109 Word with nota
110 Arabian sultanate
111 Son of Jacob
112 Crusader’s port
114 Bouffant hairdo
115 Swathe
117 Weekday abbr.
118 Nagy of Hungary
120 Crow’s cousin
121 Toady’s response
123 Sailor’s response
124 Channel 4, in N.Y.C.



Solutions to last week’s puzzles appear on page 120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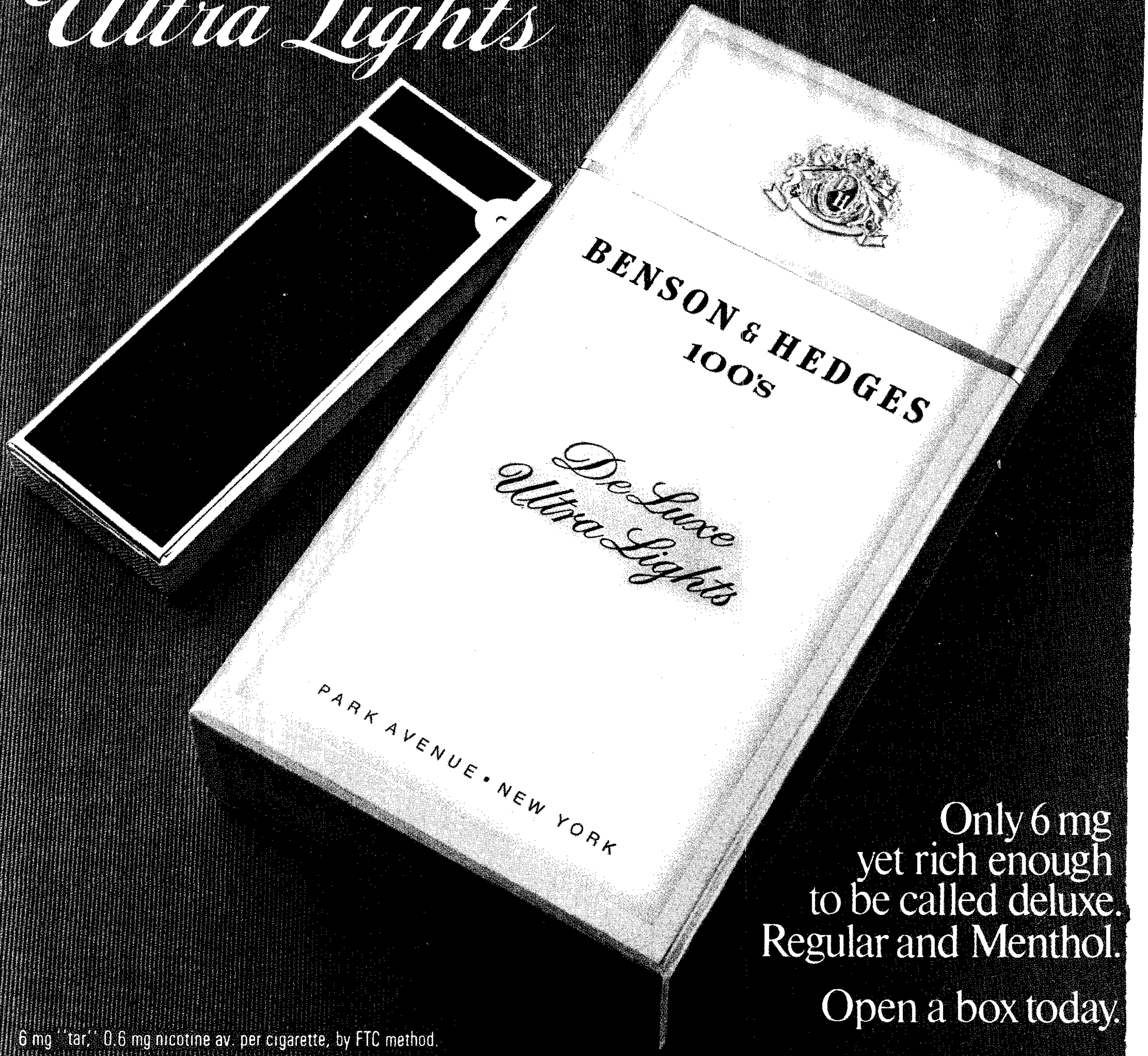
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